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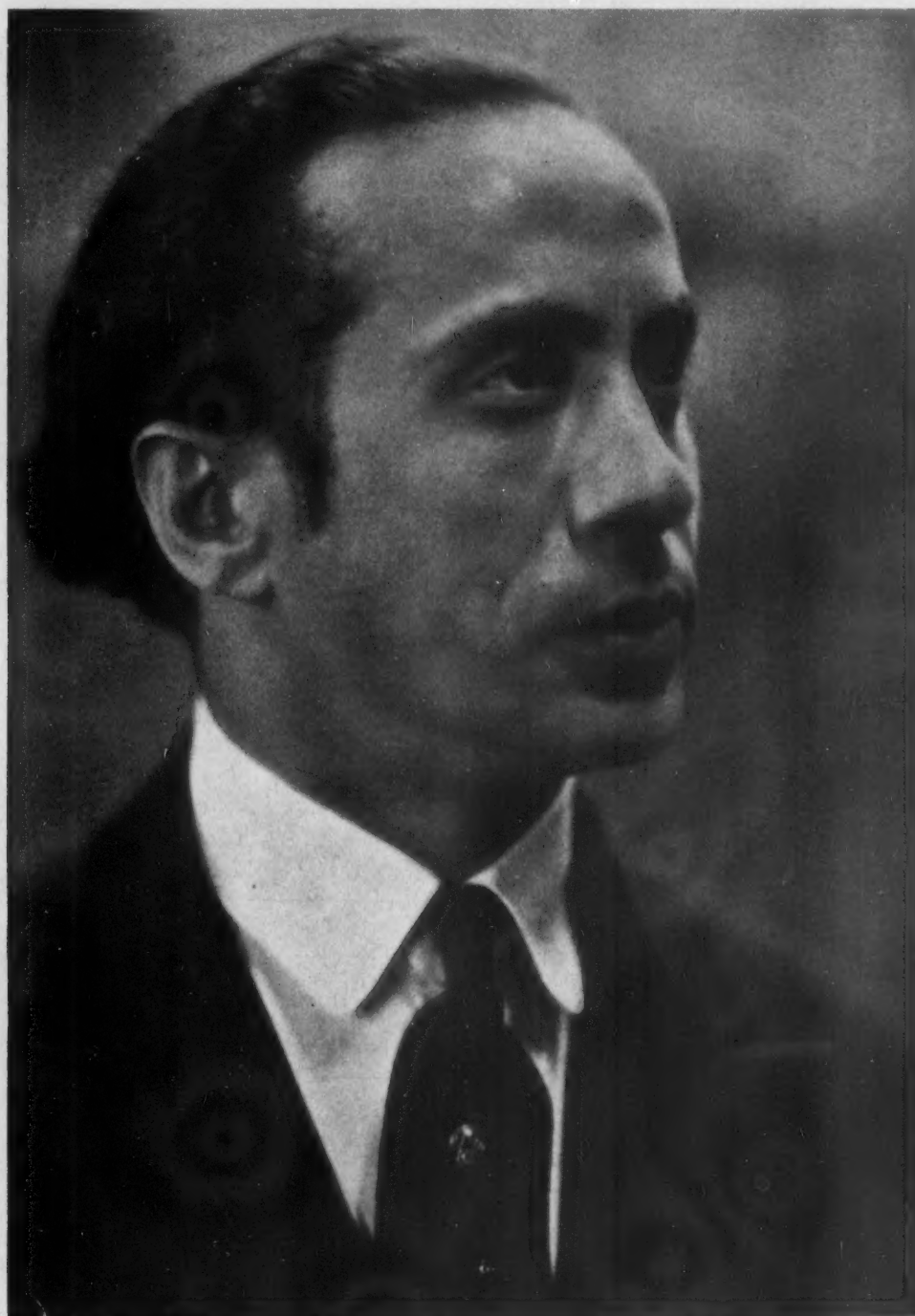
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## LEO BLECH, BACK AT BERLIN OPERA, REVIVES RICHARD WAGNER'S RIENZI

Così fan Tutte Under Walter—Verdi's Final Compositions "Modern"—Works by Schnabel Senior and Junior Heard

BERLIN.—Leo Blech, who has recently returned to the State Opera, must have been gratified by his welcome, which was quite a "royal" one as he ever received in the old imperial days. He evidently has a large party of ardent admirers who have missed him for years, and this contingent manifested its satisfaction at his return by veritable ovations. Blech's unpretentious mastery of the art of conducting is universally known and has just proved again how valuable his services are to the Berlin Opera.

For his first opera he chose to conduct *Rienzi*, unheard in Berlin for two decades. A strange choice, nevertheless, for there cannot be any doubt that this excessively long opera is at the same time excessively monotonous in its uninterrupted, pompous display of noisy pathos, heroic marches and fighting. The music, moreover, is often dull and trivial, the main interest in this juvenile effort of Wagner being historical. One observes how closely Wagner is in touch here with composers like Meyerbeer, Auber, Spontini, Halévy and Weber. Listeners of a historical turn of mind will also note, with a certain interest, that the *Rienzi* score contains—in a rather crude form, it is true—all the elements of Wagner's music, and that it foreshadows all of the late operas preceding the *Nibelungen* tetralogy. The part of *Rienzi* was sung by Fritz Soot with heroic accent and powerful tone, and Margareta Arndt-Ober as Adriano deserves special mention for her fine portrayal.

### COSÌ FAN TUTTI UNDER WALTER

A most enjoyable event was the first performance in the Municipal Opera of Mozart's *Così fan Tutte*. Bruno Walter's interpretation of this masterpiece has been admired for many years, ever since he delighted an international audience of art lovers by his Mozart performance at the Prinzregenten Theater in Munich. Seldom has so excellent an ensemble of good voices been heard recently in Berlin. Grete Stöckgold, Maria Olszewska and Lotte Schoene vied with one another in the three feminine roles, displaying vocal qualities of widely different character but of equal charm. Olszewska's glow of passion and Lotte Schoene's nimble and graceful vocal agility have already been duly appreciated in Berlin, but Mme. Stöckgold—well known in the concert field—made her debut in the Municipal Opera on this occasion. It became evident at once that she will be a valuable member of the ensemble, by reason of her rich, powerful, well controlled soprano, and her musical as well as histrionic abilities.

Another newcomer was the Fernando, Josef Burgwinkel from Munich, whose change from a baritone to a tenor seems justified by the freshness, brilliancy, and ease of his singing. Together with his partner, Wilhelm Guttmann as Guglielmo, and Desider Zador as that jovial and amusing old gentleman, Alfonso, he maintained a degree of excellence in the buffo style which placed this trio of men quite on a par with the other half of the cast.

In the Philharmonie, Bruno Walter has brought his series of six symphony concerts to a close. A new orchestral divertissement by Paul Graener, director of the Leipzig Conservatory, was heard for the first time. Like all of Graener's compositions, this suite is of clean workmanship, effective in sound but in no way exciting. Apart from occasional slight modernistic effects, the entire score might have been written at the time of Volkmann and Tschaiakowsky, and seems rather antiquated in 1926. Lotte Schoene was accompanied in one of her Mozart arias by Leberecht. Goedecke, the excellent double-bass soloist of the orchestra, who scored an extra success by the surprising virtuosity with which he treated his instrument.

A well-high perfect performance of Mahler's symphony ended the concert.

### UNGER RESURRECTS VERDI'S LAST WORK

Heinz Unger's sixth and last symphony concert was distinguished by an unusual program and a very impressive rendering of the compositions chosen. Bruckner's third symphony, the one dedicated to Richard Wagner, occupied the entire first half of the program. In the last few years Bruckner has slowly risen in the favor of German concert-goers, until now his symphonies have become serious rivals to those of Brahms, and the probability is that ultimately Bruckner will be placed higher than Brahms as a symphonic writer.

This change of judgment is due to the fact that the peculiar Bruckner style has only lately been discovered, and that the critical objections made formerly have been recognized as unjust in the light of modern research.

Dr. Unger proved himself a Bruckner interpreter of profound understanding. Verdi's *Quattro Pezzi Sacri*, the

Italian master's last composition, written at the age of eighty-five years, made up the rest of Wagner's program. These pieces have not been heard in Berlin for over twenty years. It is interesting how modern they sound even in 1926, although the same is true of all really great music, which is not influenced in its effect by the varying fashions of the day. Even the "scala enigmatica" of the Ave Maria, with its queer cantus firmus on the tones C, D flat, E, F sharp, G sharp, A sharp, B, C is completely up to date and would

inely devotional sentiment and an art hardly equalled in modern times.

(Continued on page 26)

## BOUGHTON'S OPERA OPENS NEW GROVE STREET THEATER

Following Successful Run Abroad, This Delightful Work Proves Worthy of Repeated Hearings—Herbert Rothwell the Outstanding Star of an Excellent Cast—Ideals of the Opera Players' Organization Promise Early Fulfillment

The Grove Street Theater opened its doors to the public on April 6 with a production of Rutland Boughton's music drama, *The Immortal Hour*. This work has had a phenomenal success in England, having played some five-hundred or more times there since its opening ten years ago. It is an Irish mythological story based upon a play and poems by Fiona Macleod.

The story is that of a king who loved a fairy and was able to wed her and hold her until the king of the fairies came and claimed her. The work is in two acts, the first act being divided into two scenes. These three scenes are: first, an old wood-side pool; second, a peasant's hut; third, a royal palace. The opera opens with a long scene where Dalua, The Shadow God, tells of his dreams. There are fairies, voices of the woods, earth spirits, in this scene, which is delightful. Etain comes into it. She is a princess strayed from the land of beauty, and Eochaidh, high king of Ireland, follows her, meets her in the peasant's hut, takes her with him to his palace, where there is a welcoming scene of the people. This is immediately followed by the entrance of Midir, prince of the Hidden People, who asks to kiss the queen's hand, bewitches her, and takes her away with him. Dalua then appears and, with a wave of the hand, kills King Eochaidh. The idea is, apparently, that the Earth People come to their death if they covet the Hidden People—which is just like the German mythology. Indeed, all of the ancient mythologies were pretty much alike, and all, certainly fit subjects for operatic treatment, subjects that will give pleasure and satisfaction to all who are not too enamoured of the Italian amorous drama of all too earthly and earthy passions.

This is a matter of taste, of course. There are people who do not like Wagner's *Nibelungen* dramas because such mythological tales do not mean anything to them. They prefer Verdi, Puccini, Leoncavallo, Gounod, Bizet, and so on. Gods and goddesses; "hidden" people, whether fairies or Nibelungs; Rhinemaidens, and all the rest of the ancient story characters are too far removed from modern thought to exercise appeal. Well, naturally, that is the individual right of these people. No one can say "You ought to like this or that." There is no "ought" in the matter, nor is it possible to say that, artistically speaking, one style is better than the other. Artistic excellence depends not upon the subject matter but upon the way it is treated, the sort of poetry written to it, the sort of music set to it. Pelleas is no better than Salome, nor is Salome better than Pelleas.

When this reviewer heard that *The Immortal Hour* had enjoyed a run of five-hundred nights in England, he said to himself, quite naturally, being accustomed to American popular taste, and judging the taste of his British cousins by the same gauge, that it must be a popular opera—light opera, with light tunes, sentimental love scenes, sex appeal. But it is nothing of the kind. It is real grand opera, opera worthy of any stage. It should have a place in the Metropolitan repertory or the repertory of the Chicago company. The characters in it are individually interesting and would admit of fine dramatization by skilled and routine performers. The orchestration has many points of interest, is evidently the work of a master musician.

(Continued on page 28)



Henningsen photo

MARJORIE MEYER,

soprano, has received much praise for her unusual programs. She has a gift for the new and interesting in song literature which she sings with great intelligence. Much of her charm lies in her interpretations. Miss Meyer is a fine musician, trained in early youth as a pianist, and she has also studied the harp.

not surprise us if it occurred in the latest Schönberg composition. In the *Stabat Mater*, *Laudi alla Vergine Maria* and *Te Deum*, Verdi has given the world religious music of genu-

inely devotional sentiment and an art hardly equalled in modern times.

## PHILADELPHIA ORCHESTRA PRESENTS PREMIERE PERFORMANCE OF SIBELIUS' SYMPHONY

PHILADELPHIA, PA.—A program of unusual interest was presented by the Philadelphia Orchestra, under Leopold Stokowski, on April 3 and 5, due to the premier American performance of the *Sibelius' Seventh Symphony* and the appearance of Harold Bauer, pianist, in the Brahms D minor concert for piano and orchestra.

The symphony is distinctly novel in construction and development of material. The melodic themes are brief but numerous, while the harmonic development is unusual, creating a sombre and rugged bleakness of atmosphere. Upon first hearing it did not elicit much enthusiasm, but, like some other modern works, it may be that a closer knowledge of the composition would add to its popularity.

The Brahms concerto was well suited to Harold Bauer's

style of playing and was magnificently rendered. The interpretation left nothing to be desired, either in grandeur, fervent intensity, or delicate beauty of tone. The clarity of phrasing was remarkable. The Adagio called forth the greatest applause, but each movement was superbly played, and the audience recalled him again and again at the close of his performance.

The concert opened with the Bach *Choralvorspiel*, "Wacht auf, ruft uns die Stimme," beautifully orchestrated by Dr. Stokowski and splendidly played by the orchestra. The closing number was the appropriate *La Grande Pague Russe* overture by Rimsky-Korsakoff, which abounded in color and rhythm. It proved especially pleasing to the enthusiastic audience.

M. M. C.

# VERDI, THE HOME LOVER

By Adelina O'Connor Thomason

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## PART I

"What does it matter, one button more or less?"

These, the last words of Giuseppe Verdi, as he stood in his dressing room in the Grand Hotel, Milan, on a January morning, 1901, his aged and shaking fingers fumbling with a button. His servant sprang to help him but was waved aside. Suddenly the great composer sank to the floor. Eight days afterward he died.

One often hears the phrase "love of country," but in no one has it been better exemplified than in this greatest of Italian music masters. He was born on October 10, 1813, at the tiny hamlet of Roncole. There he spent his boyhood. From the tower of the little village church where he played, one can look across the fields two or three miles to Busseto, the small city where he lived in his youth and where some of his most famous operas were written, and on beyond Busseto, another mile or two, to St. Agatha, where, when he had become well-to-do, he built a villa in which to pass the remainder of his life. The only large city he liked to visit was Milan, where his profession often called him, only five hours away. Occasionally there were short trips out into the world, but they were rare and did not last long. He loved not only to be in his native Italy but also directly in those few square miles of Italy where he was born and grew up. Aida, commissioned by Ismail Pasha, Khedive of Egypt, was first produced at Cairo to celebrate the completion of the Suez Canal. Verdi was urged by the Khedive to come to Cairo as his guest for the opening performance, but he preferred to sit in Busseto and hear about it. I was curious to see this country the famous man had loved so much.

One takes the main line south from Milan and changes at Borgo San Donnino into a doll-like, narrow gauge steam tram that runs along at one side of country roads on its way to Busseto.

Hedges of deep roses—colorless, odorless, and, so far as my companions in the little cramped train compartment could tell me, nameless—line the way. We were running through the perfume country of Italy near to Parma where the Parma violets grow, and flowers were becoming a riot of profusion. The cars jerked short, stopped, and dropped me suddenly in a blazing hot, dusty pathway which led to a village ahead. A white cobbled street, a hotel and restaurant, dusty tables and wire chairs and a crowd of dogs, chickens and curious dark-eyed Madonna babies and older children! This was Busseto—and an American was not seen here every day! The hotel was The Sun and Stars. Beyond, a Sunday out-of-doors market was in full swing. Soap, liquors, shoes, overalls, and vegetables as usual occupied the space of the street. The wares lay here and there in neat groups on the cobble stones.

A young man in a garage, with an air of great frankness and honesty, told me that Busseto was no place for me to learn of Verdi, nor to see anything at all concerned with the life of the great master. The best thing for me to do was to hire his automobile and drive to Roncole, there to see the birth house of Verdi and the old church where he had been the boy organist. But while he was thus persuading me, my eyes caught the street sign, Via Verdi, and I decided to explore a little farther in Busseto, the bustling Sunday village.

A short walk through a cool arcaded street brought me suddenly into a great square bounded by low buildings. Directly facing me, an immense turretted castle, ivy grown and old, rose The Rocca, a fortress dating back to the

On January 27 of this year, Giuseppe Verdi had been dead twenty-five years. Special memorial observances are taking place in Italy in honor of the late composer. In September, Arturo Toscanini and a company of distinguished artists will go to the little North Italian town where he spent most of his life, Busseto, and give a few performances in the Teatro Verdi. This was also done in 1913 in observation of the one-hundredth anniversary of his birth, while the late Cleofonte Campanini conducted a special season of Verdi operas in the neighboring city of Parma.—The Editor.

year 985. Amazed at the beauty of the splendid small city, my astonished gaze found before the great fortress an heroic sized statue of Verdi, benevolence and kindness beaming in the quiet old face. Palms short and full, ivy, and brightest flowers blazed against the base of the sitting figure. The Rocca, no longer a fortress, is the theater, the town hall, the mayor's office, the museum, the marriage license bureau, the jail, and maybe many more things.

A neat, small, red brick house leans up against it and here lives the custodian of the old castle—the caretaker since 1868. With his huge key and a bright old smile he conducted me through the theater. Verdi's friend and admirer he was, and his pride in showing me the Verdi Theater—fashioned it may be, from a thousand prison cells—was more interesting than the theater itself. Compared to the entire Rocca, the theater, though it seats 800, is only a bandbox. It seems incredible that a town of the size of Busseto can support an opera season, but it does, and when it begins on November 15 of each year, nearly every man, woman, and child, though maybe without good winter underclothing, will almost certainly have an opera season ticket.

On the 100th anniversary of Verdi's birth, in 1913, they gave La Traviata and Falstaff here. Toscanini conducted and the King and Queen sat in the red plush box in the middle of the first balcony, and it was a great day when they showed the youth of the composer in Traviata, and Falstaff the product of his eighty years!

A deep, wide window opens off the empty back stage, and in the far distance I saw a group of tall fringed poplars and dark tall cypress trees.

"There, hidden under those tall trees is Villa Agatha, the home of the master," said a proud guide. A beauty spot in a country landscape.

Back in the sunny square, beyond the Rocca, a modest stucco house, gray-faded, stands. Giant geraniums bloomed scarlet in the small iron-barred old windows, and a marble tablet reads: "To the memory of Antonio Barezzi."

It was Antonio Barezzi who first took interest in the boy Verdi, when he lived in the nearby Roncole, and, at the age of eleven, was playing the organ in his parish church, the Sacred Heart. In later years, Margherita, the daughter of

Antonio Barezzi, was married to Verdi, and, standing here, my thoughts went back to the day when the bride of seventeen and the brave bridegroom of twenty-one, left this house together for Milan to seek their fortunes. And I thought of the tragedy which so soon followed their happiness. A letter written by Verdi and preserved in the Scala Museum in Milan tells the story:

"But now terrible misfortunes crowded upon me. The beginning of April my child falls ill. The doctors cannot understand what is the matter and the dear little creature goes off quickly in his desperate mother's arms. Moreover, a few days later the other child is taken ill and she too, dies. And in June my young wife is taken from me by a most violent inflammation of the brain so that on the nineteenth of June I saw the third coffin carried out of my house. In a little more than two months three persons so very dear to me had been destroyed."

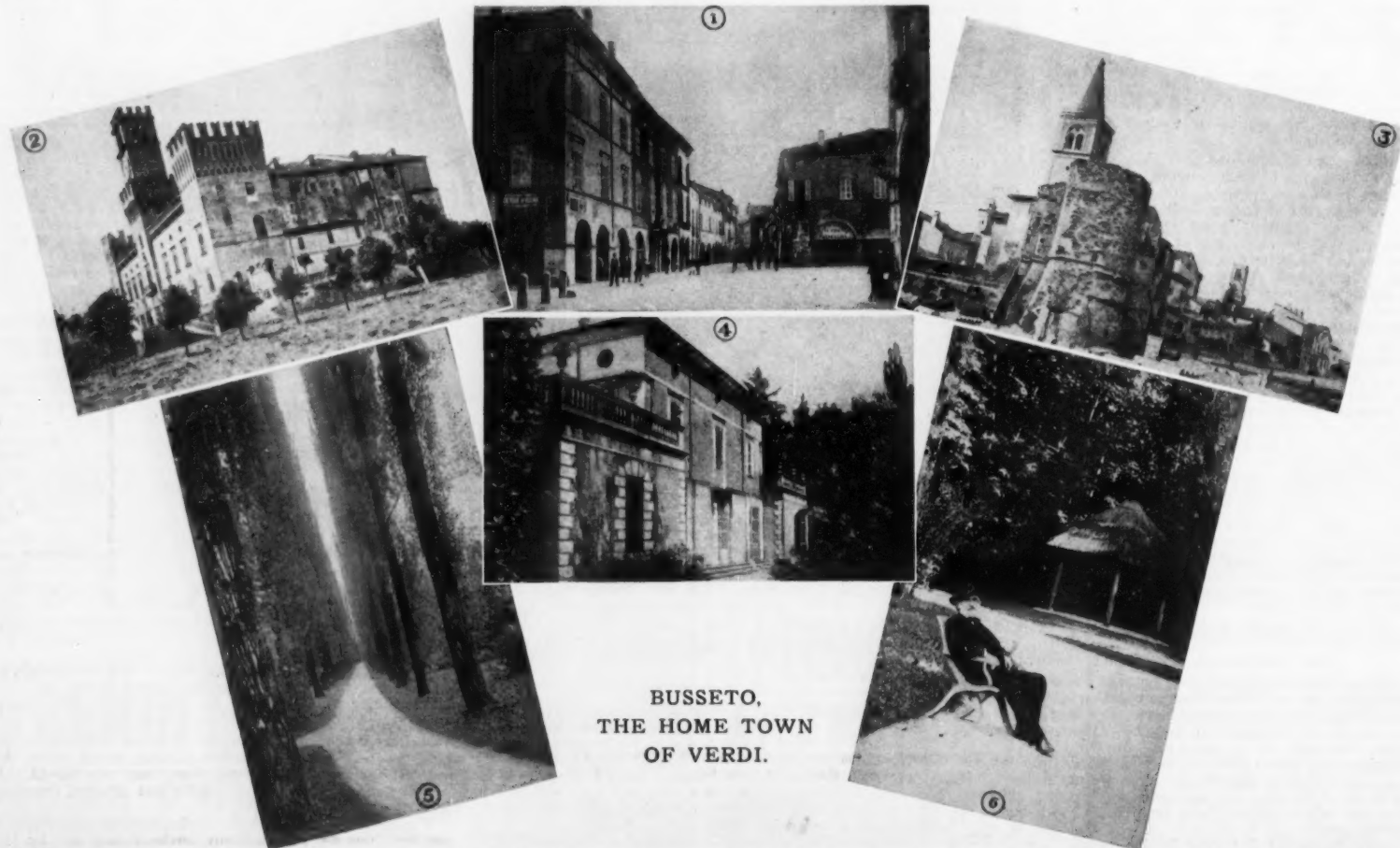
I wanted very much to go into the Barezzi house where Verdi, on one of his frequent visits to his father-in-law, wrote Trovatore, but I was told that the house was quite private property and that the only memory of the days of the Barezzi family's residence there was the tablet on the facade.

## AT ST. AGATHA

An antique coachman with an antique gig, offered to take me to the Villa St. Agatha for a small sum. Over a wide and curving lonely road the way led. A few peasants, some market gardeners, a few church-goers—all of whom the old coachman seemed to know well and cordially saluted. There were lonely farms, a rustic bridge, and the handsome iron grating which hides the Villa Agatha from sight of the road. I started to alight at the entrance, but the coachman bade me stay just where I was, saying that strangers must enter by the back gate in accordance with positive orders from Signora Carrara who lives there. So to the back gate we went by order of this lady, the far distant but only surviving relative of Verdi, and his heirs.

The back gate is of small green wood in a red brick wall. A brass door plate reads: "G. V." I pulled a rusty chain and a shriveled little man with a fierce bristling mustache and shining blue eyes let me go in. He asked for my card for the Signora (but I had to send my passport) and then left me alone in the garden of enchanting loveliness and quiet. He was gone a long time, and the place became positively lonely, but finally he returned with the passport and a permission to enter and to show me the umbrella tree where the master used to sit: The Avenue of Cypress trees far ahead. "It was the Master's walk." Did I care to walk through it? I did! It was straight, long, narrow, darkly lined with foliage, and so lonely! Here and there was a rustic bench. From one of these benches there sprang up with fearful suddenness a man, short, thick-set, with straw hat pulled far down over his ears. His large, fat, senseless repulsive face confronted me. "A beggar," I thought at first, as he sluggishly moved in my direction. I was terrified. "Oh, a poor idiot!" I exclaimed unconsciously, as I saw there was no harm in him. The old gardener said with sadness: "Yes, but my son; and the master was ever kind to him." Then he confided that he had been the master's gardener, servant, and friend for forty-two years.

Villa St. Agatha was Verdi's summer vacation home. The old gardener told me that no serious work was ever at—  
(Continued on page 53)



BUSSETO,  
THE HOME TOWN  
OF VERDI.

(1) The town square and the main street, both named after Verdi. (2) La Rocca; once a mediæval fortress, it now contains the Teatro Verdi, the municipal offices, the jail, etc. (3) Part of the ancient walls of the Rocca, looking back toward the town. (4) Verdi's villa at St. Agatha, in the commune of Busseto but a mile or two outside of the town limits. This is the rear façade, toward the garden. Verdi's private apartment was in the wing seen beyond the main body of the house. (5) The Master's Walk in the garden at St. Agatha, lined with poplars. (6) Verdi reposing in the garden at St. Agatha. In the few acres he had planted a specimen of every kind of European tree that would survive in the Italian climate.



## OPERA AT LA SCALA GREETED BY ENTHUSIASTIC AUDIENCES

Popular Favorites Given With Outstanding Success—Bohème and Gluck's Orfeo e Euridice Heard for First Time This Year—Moussorgsky's Kovantchina and D'Annunzio's Le Martyre New for Italy—Two Americans in Joint Recital—Another American Also Wins Success

MILAN.—At La Scala during the week ending February 21, fourteenth week of the season, the following operas were given: Madame Butterfly, the double bill of Hansel and Gretel and Carillon Magico, and, February 21, the season's first performance of La Bohème.

Maria Zamboni gave an excellent interpretation of Mimi; she repeated her success of last season. Bianca Lenzi, the Musetta, introduced a new character in the opera when she carried her pet Chinese dog as she made her entrance in the Café Momus scene, the audience being much amused with this innovation, though the comments were not favorable; it was well trained to stage work and remained in the picture for the entire act. Angelo Minghetti, as Rodolfo, was in splendid voice and sang the role with much freedom; his interpretation was a natural one of the Bohemian poet from the Paris Latin Quarter. Benvenuto Franci, as Marcello, gave a splendid and amusing portrayal, the beauty and power of his voice showing to splendid advantage in this role. The Colline of Fernando Autori is well known and appreciated by La Scala audiences. Leone Paci as Schaunard completed the famous Bohemian quartet. Rarely are four young fresh voices like these heard together in one opera. Azzolini, in the two roles of Benoit and Alcindoro, left nothing to be desired. Maestro Santini was the conductor and gave a pleasing interpretation of the score. The well-filled house showed much enthusiasm, the artists and maestro receiving many recalls throughout the evening.

During the week ending February 28, the operas given were three repetitions of La Bohème and on Saturday evening, February 27, the first performance of Gluck's Orfeo e Euridice.

The Gluck opera marked the reentrance at La Scala of the much admired Arturo Toscanini, who has just returned from his recent triumphs in America. This fascinating jewel of an opera is one of the maestro's great favorites, and his reading was as of one inspired; his interpretation is simply superb. On his entrance there was a prolonged ovation from both the audience and orchestra. The maestro, showing much emotion at this genuine and enthusiastic demonstration, turned several times and acknowledged the tribute. Fanny Anitua seems to be an artist born specially to portray the role of Orfeo to perfection; her rich, sweet, melodious voice brings out all the passion and beauty of the role. Maria Zamboni as Euridice and Cesarina Valobra as Love completed the cast.

During the week ending March 7, the operas given were Moussorgsky's Kovantchina, new for Italy, and D'Annunzio's Le Martyre de Saint Sebastien, also new for Italy.

### KOVANTCHINA

The opera Kovantchina was to have been given on February 24, but was postponed on account of the illness of Marcel Journet, who developed an attack of influenza almost at the last moment. The first performance was given on March 1.

Kovantchina, a musical drama in five acts, was presented in Petrograd for the first time in 1885, and at the Paris Opera in 1923 with mediocre success. Had it not been for the cooperation of Rimsky-Korsakoff, who orchestrated Kovantchina, this beautiful work of art would have been lost to the world. The story is of small interest. The action takes place at Moscow toward the end of the sixteenth century during the reign of Peter the Great, and faithfully pictures the popular life and brutal customs of that epoch. This opera, like Boris Godunoff, succeeds in pleasing the general public. The music has many brilliant and convincing moments. The prelude to the first act is full of sympathetic melody. The prayer of the conspirators at the close of this act, for male chorus without accompaniment except for occasional sounding of gongs, is of immense effect and of an originality characteristic of the composer. The music of the second act is also full of interest. That of the third act, the best of the opera, is full of color and life. The arias of Marta and Scialkoviiti are especially beautiful. The act closes with an invocation to Prince Ivan Kovanski. This chorus is extraordinarily impressive and received three curtain calls. Vittore Veneziani, chorus master, was also forced to appear before the footlights. The fourth act pictures an orgy in the tent of Prince Ivan. The music has many beautiful points—the exquisite Persian dances, the female chorus and the descriptive music of the tragic finish of the act, the stabbing to death of Prince Ivan, all complete an act of great effect. The fifth and last act is brief and simple. It depicts the self immolation of all the conspirators, who choose to be burned alive rather than be made prisoners. The music fully describes this.

### THE PERFORMANCE

Eugenio Sdanowski, as Prince Ivan Kovanski, portrayed the role in an artistic manner, his fall backwards down the staircase when stabbed at the end of the fourth act being remarkable. Alessandro Dolci, as Andrea Kovanski, the son, made the most of his brief role. Alessandro Vessellowski, brought from Russia to sing the role of Prince Basilio Goli, was not especially good, either vocally or artistically. Carlo Morelli as Scialkoviiti was excellent, both vocally and artistically; his solo of the third act gave opportunity to display a voice of beautiful quality, and his interpretation in the fourth act was worthy of praise. Luisa Bertana, as Marta, gave an excellent interpretation, but her voice is too light for strong roles of this sort; she sang especially well in the third act, where the music is more adapted to her beautiful voice. Marcel Journet, as Dositeo, head of the conspirators, gave another proof of his exceptional artistry and had many opportunities to use his powerful rich voice throughout the opera. Ida Balestreri, as Emma, made much of her short role. Gina Pedroni, as Susanna, was excellent. Giuseppe Nessi as Lo Scrivano, gave an interesting portrayal of this important role. The balance of the cast was competent. Maestro Panizza certainly did wonders in concerting and directing this simple and beautiful work of art. The stage director, Alessandro Sainine, was brought from Russia to stage this production and is to be congratulated for his perfect stage pictures of this Russian work. Prima ballerina, Cia Fornaroli, danced her solo in the fourth act exquisitely, a true exhibition of the Persian classic style. The full corps

de ballet also deserves much praise. The scenery was magnificent and of wonderful effect. The costumes were characteristic, rich, and full of coloring. The chorus carried the honors in this opera. Enough cannot be said in praise of Chorusmaster Veneziani for his marvelous training of the splendid chorus. The house was filled by an enthusiastic audience which applauded long and loudly, calling artists and maestro many times to the footlights at the end of each act.

### TWO AMERICANS IN JOINT RECITAL

On February 19 a joint recital was given at the Hall of the Association of Art and Culture, "Vita Nuova," of Milan, by two young and distinguished American artists, Beatrice Horsbrugh, violinist, and Olga Sapio, pianist, daughter of the well known vocal teacher, Romualdo Sapio, and Clementine De Vere, celebrated soprano. The opening number of these talented young artists was the Cesar Franck sonata for violin and piano which they interpreted with temperament. There were two groups for violin which Miss Horsbrugh rendered in a charming manner. Her intonation is true and her technic well grounded; she is a worthy pupil of the great Auer. Miss Sapio's group was made up of two compositions of Debussy and two of Chopin, which proved her to be a pianist of worth. Her touch is like velvet, her technic splendid, and interpretation full of temperament. Her last number, which closed the program, was the twelfth Liszt Rhapsody, which she played with much charm and fire. Both of these brilliant artists were enthusiastically received by the select and aristocratic audience.

### SUCCESS OF AMERICAN VIOLINIST

One of the most decided successes achieved by any foreigner was that of the young American violinist, Solloway at the Verdi Conservatory, February 22, under the management of the Music and Musicians Bureau of Milan, before a most enthusiastic and numerous audience. The press was unanimous in its enthusiasm for his mature interpretation, versatility and mastery of such great contrasts as the Brahms' sonata in D minor and the Paganini (Wilhelm) concerto in D. His admirably balanced program revealed him as a musician who though he can do justice to the nobility of Handel and Brahms, can charm his hearers with the ever grateful Ave Maria of Schubert, which number brought a clamor for repetition.

Mr. Solloway was forced to give numerous encores at the end of the program. He is to play a return engagement next month.

### OTHER CONCERTS

An interesting piano concert was given at the Verdi Conservatory, February 25, by Lonny Epstein, under the management of Carloti-Aldrovandi. He played compositions of Mozart, Brahms, and Beethoven. His interpretation was admirable, and he was much applauded for his technic. A large and appreciative audience was present.

At a concert given by the Italian Association of the Friends of Music, at the Royal Conservatory of music, Milan, three young artists were presented—Gemma Del Valle (violinist), Enza Messina (soprano), and Enzo Calace (pianist). They presented an interesting program, each

## MADRID SEASON GOES OUT WITH THE GOVERNMENT

### Damrosch Invited to Conduct—Godowsky Scores

MADRID.—The hot weather has already set in and the musical season is in the throes of death. Its passing, which is part of the general crisis caused by the change of government, is not too deeply regretted this year, for it brought us very little that was either new or interesting. Since the Royal Opera House closed we have had only a few French and Italian performances at the Teatro Apolo that served to keep the orchestra and chorus above water, but artistically they were not worthy of the name of opera.

In spite of these efforts, the orchestra has been in serious straits which Arbos—who has just been made an officer of the Legion of Honor—has endeavored to relieve by giving a cycle of symphony concerts. The cycle took place in the popular Teatro de la Comedia and was notable for the excellent programs and performances. Holst's Planets had a particular success and Honegger's Pacific 231 has lost none of its popularity. Walter Damrosch was invited to conduct two-thirds of the last concert—The César Franck Symphony as well as some other French and German works—with Arbos retaining the Spanish group.

The most successful work of the Philharmonic Orchestra series, under Perez Casas, proved to be Respighi's Pines of Rome; it was played in two successive concerts. Novelties like Rabaud's Egloga, Roussel's Banquet of the Spider, and Honegger's Summer Pastoral made very little impression.

Solo recitals have been as scarce as ever. Leonold Godowsky's debut here, however, was a great event. He played a classic-romantic program including his own arrangement of a Bach violin fugue, and had an overwhelming success. We hope to hear Godowsky often.

### MUSIC IN BUCHAREST

BUCHAREST.—Felix Weingartner has just directed a series of symphonic concerts here with notable success. One of his programs was made up exclusively of Beethoven, in the interpretation of whose works he excels. There was an equally good interpretation of the Pathetic Symphony of Tchaikovsky, and the Prelude to the Meistersinger. His own work, the overture to Shakespeare's Tempest, also won decided success.

### BÉLA BARTOK PLAYS HIS RHAPSODY

Béla Bartok appeared here as the soloist in his own rhapsody for piano and orchestra. Full of vivid color this work, splendidly played by the composer, won great success.

### LES CONTES D'HOFFMANN AT THE OPERA

The Royal Opera has just put on Offenbach's Les Contes d'Hoffmann under the musical direction of Umberto Pesione. The new and attractive scenery was by Féodorov,



ELLA KUGEL,

daughter of a prominent concert manager at Vienna, who has made an eminently successful debut as a pianist at an orchestral concert given in her home city.

artist giving praiseworthy interpretations of their several numbers.

All were warmly applauded by the large and enthusiastic audience.

### SCOTTO IN MILAN

Among recent arrivals in Milan are Ottavio Scotto, the well known impresario of the Teatro Colon of Buenos Aires, he is very busy choosing artists to complete the company for his second grand season at that theater, where he will present many novelties, and expects to open the season with Boito's Nerone, with the celebrated baritone, Benvenuto Franci, in the role of Fanel and the French tenor, Antonio Trantoul, as Nerone, both of La Scala, also maestro Gino Marinuzzi as conductor.

This will be the first production of this big spectacular work outside of Italy.

### A VISITOR FROM CALIFORNIA

Frieda E. Peycke of Los Angeles, Cal., composer and interpreter of musically illustrated readings, who is making a six months' touring trip around the world, called at the Milan Musical Courier office. She expects to give readings in New York, Chicago, and Omaha before returning to the coast.

ANTONIO BASSI.

Among the excellent interpreters were Niclesco-Bavu (Coppélius, Dapertutto, Docteur Miracle), Lydia Babitch (Antonia), Maria Snéjina (Juliette), M. Lazar (Hoffmann), etc.

### NEW ROUMANIAN SYMPHONIC WORKS

At the symphony concerts directed by Georgesco there were two first hearings of Roumanian works. The three symphonic tableaux (Conte, Danse, Paysage) by the young composer Michel Andricu, were inspired by Roumanian folk lore. They have simplicity and freshness. Seeking no new forms they are excellent work within classic lines. The Scherzo by Filip Lazar is quite modern in its tendencies. Utilizing popular themes this work gives preference to acid harmonies and polytonal combinations.

It is very amusing music. Both of the works won good success.

### THE DEATH OF THÉODORINI

Hélène Theodorini, a Roumanian artist, famous in her day on the operatic stage and regarded as the rival of Darclee and Patti, has just passed away at the age of seventy years.

A. ALEXANDRESCU.

## STRAVINSKY MONOPOLIZES MUSIC IN AMSTERDAM

### Erica Morini's Debut

AMSTERDAM.—Our musical life has been entirely monopolized by one composer during the last week, namely Igor Stravinsky, who has taken us on a personally conducted tour through a series of his versatile works. To begin with, an evening of orchestral music led from L'Oiseau de Feu, via the piano concerto (performed by himself) to one of his latest creations, the eight Pièces Enfantines. Aside from the rich humor and clever originality of these sketches, especially displayed in the Galop and the Valse, it is doubtful whether they augur well for our musical future.

In the Municipal Theater a matinée performance of the Histoire du Soldat was given, but owing to its having been done at short notice with insufficient rehearsals it is difficult to judge the work fairly. That evening, however, we heard excerpts of the same work in a condensed form—a suite arranged for piano, violin and clarinet by the composer. It was played with great virtuosity by him, Alma Moodie, popular violinist, and Otto Stöckigt, clarinetist. A sonata in three parts for piano alone, as well as a Serenade in four parts, followed, then three pieces for clarinet alone. The evening ended with a suite for violin and piano, on themes and fragments by Pergolesi. It was an intensely interesting concert.

The young violinist, Erica Morini, made her debut here with the Glazounov concerto, and had a tremendous success.

K. S.



## MONTREAL, CANADA

MONTREAL, CAN.—Three nights of Russian Grand Opera, organized by Max Panteleieff, formerly of the Russian Imperial Theater, was given at His Majesty's Theater. Mousorgsky's Boris Goudunoff was chosen for the opening performance, with Messrs. Max Panteleieff, Tulchinoff, Sergieff, Radamsky and Vikinsky and the Misses Marskaia, Ivanova, Graskaya, Valentinova and Mme. Cedia Brault in the principal roles. The second evening, they gave The Demon, by Rubinstein, with Mr. Panteleieff in the title role, and Mrs. A. Kuchebie as Prince Gudal's daughter. Miss Graskaya took the part of the Angel. The orchestra was under the leadership of Mr. Fievesky. The performers drew full houses every night. This was under the management of Evelyn Boyce.

The first of the series of three Lenten recitals was given at Christ Church Cathedral. Assisting Dr. Whitehead, who was at the organ, was the choir of the Montreal High School for girls, directed by James B. Speir. At the second of these recitals, the Montreal String Quartet lent their assistance, the members are Florence Hood, Mary Izard, R. H. Bryson and Yvette Lamontagne. (This was their first appearance in public.)

At His Majesty's Theater, March 5, the Canadian tenor, Edward Johnson, gave a recital to an enthusiastic and huge audience. Rounds of applause greeted every member of his program and he generously gave several encores.

The Societe Canadienne d'Operate gave two representations of The Chimes of Normandy at the Monument National with great success.

Sergei Radamsky, Russian tenor, gave a recital to an appreciative audience at the Orpheum Theater, March 28.

His program was made up of Italian, English and Russian music. He had to give several encores. Edna Sheppard was a delightful accompanist.

Benvenuto, an opera in four acts by Eugene Diaz, was given by the Conservatoire Morin-Labrecque at the Monument National, March 11, to a large audience.

February 24, Arthur Kauffman, Montreal baritone, gave a concert at the Ritz Carlton Hotel, with Olga Guilaroff, pianist, and Mary Izard, violinist.

At the monthly meeting of the Canadian College of Organists, held in Erskine Church Hall on March 3, H. Mathias Turton, organist, addressed the meeting. His subject was Some Remarks on Musical Matters.

Virginia McLean, who is a young Montrealer and a pianist of great promise, a scholar of the Royal Academy of Music and of the Matthey School, London, gave a recital at the Ritz-Carlton Hotel, March 3.

The first concert of the Elgar Choir Orchestra, held in Victoria Hall on March 1, was well attended. Apart from the Haydn Symphony, the program was performed with string instruments only. Florence Hood, violinist, played the solo parts in Vivaldi's concerto. Mrs. Dusseau gave some delightful songs in English and in French. The orchestra is under the direction of B. E. Chadwick.

At the monthly meeting of the Matinee Musical Club, March 2, in the Mount Royal Hotel, Marion Wilkinson rendered three delightful harp soli. Jessy Clark, soprano, and Leonard Peto, baritone, also contributed to the afternoon's program. These meetings are very well attended. Mrs. Vincent Duckworth is president.

Lionel Daunais, a Montreal baritone who has lately come to the fore, gave a song recital on March 4 at the Ritz Carlton Hotel. He had great success. His program was well chosen, including some songs by a Canadian composer, Oscar O'Brien. Marie Therese Paquin, pianist, assisted Mr. Daunais in his concert.

Mischa Elman again visited Montreal. He played at His Majesty's Theater to a house filled with an enthusiastic and appreciative audience.

Jacques Thibaud was enthusiastically greeted at the concert in His Majesty's Theater, the house being so crowded that seats had to be placed on the stage. Jules Godard was Mr. Thibaud's accompanist; management, Louis H. Bourdon.

The Mount Royal Woman's Community Club gave a musical at the Town Hall, which was greatly appreciated. Those taking part were Mary McIvor, Rhea Labrosse, Salvador Issaure and Paul Micorille.

The Women's Art Society had a recital at Stevenson's Hall which was largely attended. Those taking part were Florence Hood, violinist, and Rose Battle, pianist.

The Montreal Centre of the Canadian College of Organists had a meeting at which a paper on Music in the Schools was read by Dr. D. M. Herbert, director of music at the Baron Byng High School. The paper was illustrated by choirs of school children.

The concerts given by the Windsor Hotel Trio, under the direction of Raoul Duquette, cellist, every Saturday afternoon at the tea hour, are well patronized. The soloists

lately have been Jean Reiddez, baritone; Jane Cary, soprano, and Hellen Huggard, mezzo-soprano.

On his return visit to Montreal, John Coates gave an interesting song recital in Windsor Hall, March 8. Most of his program consisted of old English songs, dating from the sixteenth century. Mr. Coates gave a little synopsis of the origin of the songs, which was much appreciated. He also sang several old French songs that were much enjoyed.

The Windsor Hall was taxed to its capacity for the recital given by Lucien Martin, violinist, pupil of Camille Couture of this city, with the assistance of Marie Rose Descarries, soprano, pupil of Salvatore Issaurel.

The second recital by Brahm Sand, Montreal cellist, pupil of Prof. J. B. Dubois, was held at the Ritz Carlton Hall with Bluma Sand at the piano.

At the Ritz Carlton Ballroom, a joint recital was given by Mary Isard, violinist, and Stanley Gardner, pianist.

A series of four Twilight organ recitals was given lately on four consecutive Mondays at Erskine Church by H. Mathias Turton, the newly appointed organist of that church.

One of the most interesting piano recitals that Montreal has had for some time was given by Emileano Renaud in his all Schumann program to a large and appreciative audience in the Windsor Hall. Mr. Renaud is a Montrealer and a great favorite here.

The Cantoria of Montreal is a new choral society formed this year under the direction of Pierre Albrecht. Though small, some good work is being done. Among the soloists at a concert given recently were Mrs. A. Bestien-Chavalier, soprano; Raoul Paquet, organist; Florence Hood, violinist, and Y. Lamontagne, cellist.

Jeanette Vreeland, American soprano, was the visiting artist at the annual evening reception of the Matinee Musical Club held at the Mount Royal Hotel, on March 11. Montreal Little Symphony Orchestra, under direction of J. J. Gagnier, also gave some delightful numbers and accompanied Miss Vreeland in the aria from the Pecheurs des Perles. Miss Vreeland's beautiful voice delighted all who heard her.

A delightful reception was held at the Jacoby's Studio for Sergei Radamsky, Russian tenor, after his concert at the Orpheum. Mme. Jacoby was receiving. Among those present were Edna Sheppard, accompanist for Mr. Radamsky; Mrs. Van Horne; Charles W. Simpson, artist, and Mrs. Simpson; Suzor Cote, artist; Mr. Brant, violinist; C. W. Duckett; Olga Guilleroff, pianist; Mrs. Mount-Duckett, and many others.

## New York Critics Laud Werrenrath

Reinald Werrenrath's recent New York recital brought him the usual praise from the public and the press. The Herald-Tribune declared "Mr. Werrenrath displayed qualities which have won him a prominent place among American singers: A notably pleasing quality of tone, unusual



REINALD WERRENATH.

expressive ability, clear enunciation." According to the Evening Post, the baritone attracted a large and enthusiastic audience to Carnegie Hall and sang in his wonted good style and delightful voice. The American noted that "Another evening event of prime interest was the recital given by Reinald Werrenrath. Ranking among the best American baritones, he gave copiously of a rich, resonant voice, Irish ballads and songs of the sea, old English airs and numbers by various German composers." "Reinald Werrenrath's return attracted a large audience to the accustomed quarters of Carnegie Hall," said the New York Times. "The American baritone was assisted by Herbert Carrick at the piano in Wagner's Evening Star, sea songs by Gilbert and Taylor, and airs from the classics to ballads of the Julie Plante, Duna and Mandalay order, made famous by Werrenrath."

## Swift &amp; Co. Prize Addition

Swift & Company Male Chorus, in addition to Catherine Parmenter's poem, The West, as announced some weeks ago in the MUSICAL COURIER, has chosen another poem by an anonymous author and composers may take their choice between the two. The competitors are required to set either of these poems to music for male chorus and submit same before September 1 to D. A. Clippinger, 617 Kimball Bldg., Chicago, Ill. The prize is \$100 and the competition is open to all United States residents. The new poem is as follows:

## CONSTANCY

If the apple grows on the apple tree,  
And the wild wind blows o'er the wild wood free,  
And the deep stream flows to the deeper sea;  
And they cannot help growing, and blowing, and flowing,  
I cannot help loving thee.

But if wild winds blew no more on the lea,  
And no blossoms grew on the healthy tree,  
And the river untrue escaped the sea,  
And they all had ceased growing, and blowing, and flowing,  
I'd never cease loving thee.

And till that hour in the day or night,  
In the field or flower, in the dark or light,  
In the fruit or flower, in the bloom or blight,  
In my reaping or sowing, my coming or going,  
I'll never cease loving thee.

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## \*ADDITIONAL PRAISE HEAPED UPON

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Monitor: "Warmth and beauty of tone, musical phrasing, imagination, poetic feeling, all characterized his playing."

BOSTON GLOBE: "There were few abilities of musicianship or technique which he failed to display."

BOSTON HERALD: "His tone, by its constant variety, held interest every minute tense; it gave hints at the sound of many instruments far removed from the 'cello."

BOSTON POST: "Played with his now familiar mastery of his instrument, his musical insight, his warm well-varied tone."

\*Culled from extended reviews following Boston recital, March, 1926

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## NEBRASKA M. T. A. MEETS IN OMAHA

OMAHA, NEBR.—The Convention of the Nebraska Music Teachers' Association was a complete success from every viewpoint. As a medium for the interchange of ideas and opportunity for mutual benefit, it left nothing to be desired. It also provided unlimited artistic stimuli and opportunity for good fellowship. The large attendance resulted in a generous treasury balance to be carried over into the coming years.

Important features of the convention were the master-classes in the three departments of piano, voice and violin, conducted respectively by Lee Pattison, Herbert Witherspoon and Victor Kuzdo. These three are indeed masters in their several lines, and furnished unlimited inspiration to those who attended their sessions. The number of these, by the way, was surprisingly large.

Mr. Pattison's two auditions took the form of beautiful piano recitals prefaced by illuminating discussions of the fundamentals of the art, and interspersed with many elucidating remarks. As an executant, Mr. Pattison proved to be ideally equipped, playing in a manner which justified the very high principles which he expounded in the course of his lectures. His repertory seems to embrace most of the important works for the instrument, and he drew generously from it in illustrating various points.

Mr. Witherspoon, in his two lectures, proved himself an able and versatile speaker capable of securing and holding the attention of his hearers, and skilful in the proving of points by apt illustration, humorous diversion or other legitimate means. Space prohibits recording the heading and sub-headings treated by Mr. Witherspoon in the course of his remarks, which were clearly the outgrowth from an extensive and varied experience in the field of vocal art, and a very sincere enthusiasm for the art itself. He broke a lance in defense of the principal of singing in a language which both the singer and audience understand. An interesting feature of Mr. Witherspoon's sessions was his clever dealing with the young vocalists who, at his invitations, pre-

sented themselves for his critical comment. In a short time, he was able to cause these young singers to forget themselves and their hearers, and to relax so that notable freedom in tone production resulted.

Victor Kuzdo, the violin specialist, held the interested attention of those devoted to the violinist's art in all its phases and manifestations. From the fullness of his experience as an associate with, and assistant to, Leopold Auer, also from his own study and independent research, he recited many facts and incidents, giving in all a comprehensive treatment of the elements involved in the theory and practice of violin playing. He demonstrated on his own instrument the points included in his discourse, and enlivened the more technical portions by relating anecdotes about well known artists of the present day. Throughout his lectures, and the general discussions which followed, Mr. Kuzdo revealed a disposition to be of the greatest possible assistance to all those with whom he came in contact.

At the annual dinner of the association, held at the Blackstone Hotel, J. H. Simms, dean of the local profession, presided as toastmaster. Besides the three master teachers above mentioned, speakers of the evening were Adrian M. Newens of Lincoln; Sandor Harmati, conductor of the Omaha Symphony Orchestra and Mrs. Edgar Stillman Kelley of Ohio.

Officers of the association for the past year were Fred G. Ellis, president; Louise Shaddock-Zabriskie, vice-president, and Martin W. Bush, secretary-treasurer—all of Omaha. Newly elected officers are Adrian M. Newens, president; Albert Sievers, vice-president, and Floyd Robbins, secretary treasurer. All are residents of Lincoln, in which city the next convention will be held. Headquarters for the meeting were at the Blackstone Hotel and all the sessions were held in the spacious rooms of the First Central Congregational Church.

J. P. D.

## Gordon String Quartet Concerts Under Elizabeth Sprague Coolidge Patronage

The latest gift of Elizabeth Sprague Coolidge is a series of six chamber music concerts to be given by the Gordon String Quartet at Field Museum of Natural History in Grant Park, Chicago. These concerts will be free to the public of Chicago and of neighboring suburbs. Chicago already owes much to Mrs. Coolidge's interest and generosity. Her first great gift was the establishment of the Pension Fund of the Chicago Symphony Orchestra, of which her donation formed the nucleus. Her zealous patronage of the art of music found additional field in the endowment of the Berkshire Music Festival in Pittsfield (Mass.), which stimulated interest not only in the United States but also throughout the civilized world. A recent epoch making gift was the erection of a concert hall in connection with the Congressional Library in Washington. Mrs. Coolidge thus succeeded in identifying the Federal Government with the art of music. And now a splendid gift to the cities of

Chicago, Boston and New York, which comprises three series of concerts!

The Chicago series of six concerts are to be given by the Gordon String Quartet—Jacques Gordon, first violin; John Weicher, second violin; Clarence Evans, viola, and Richard Wagner, cello. All are members of the Chicago Symphony Orchestra. The concerts are to take place at the Simpson Theater of the Field Museum of Natural History on Sunday afternoons at three o'clock. The first occurred on March 21 and 28, and April 11. The other dates are April 25, May 2 and 9. A large attendance of music-lovers and students is showing Chicago's appreciation of Mrs. Coolidge's gift.

## Ernest Davis Makes Deep Impression

Ernest Davis was soloist recently with the Mendelssohn Club of Albany, N. Y., and according to the Times Union he made a decidedly fine impression. He was effective as soloist in Genace's Italian Salad, and also artistically rendered was his incidental solo in Storch's serenade. In commenting



ERNEST DAVIS,

tenor, Della Baker, soprano; Kathryn Meisle, contralto, and Frederick Baer, baritone (reading left to right) who recently appeared in five special Rienzi and Parsifal programs with the New York Symphony Orchestra in New York, Brooklyn, Washington and Baltimore. (Photo by Hughes.)

further on Mr. Davis' part in the program, the Times Union stated that "He became a prime favorite with the audience. He has a beautifully trained high tenor voice, and his artistic interpretations made a marked and deep impression upon his auditors. His offerings were given with a virility, beauty of tone and authority that stamp him as one of the most competent singers of the present day, and his return to Albany will be awaited with keen anticipation." "A fine exhibition of Bel Canto," "most cordially received," "artistic clarity and feeling," were other complimentary phrases noted in the Times Union's report of the concert. In addition to being a well known concert artist, Mr. Davis has won many press tributes for his appearance in opera.

## Muenzer Trio Has Many Dates

The Muenzer Trio of Chicago has just finished an extended tour through the West, having played in Colorado, Washington, Montana, South Dakota and Minnesota. The trio so far has appeared in fourteen states and played in Huron (S. D.), March 23; in Bemidji (Minn.), 25; Moorhead (Minn.), 26; and in Valley City (N. D.), March 29. The trio again is under Harry Culbertson's management for next season.



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## MEMPHIS, TENN.

MEMPHIS, TENN.—The presentation of Cyrena Van Gordon, of the Chicago Civic Opera, as the third attraction of the Beethoven Club's series of concerts, took place before an audience that completely filled the Concert Hall of the Auditorium. Miss Van Gordon charmed her hearers, as did the splendid work of the accompanists, Violet Martens and Alma Putman. The artist responded to the enthusiastic appreciation by adding numerous encores.

The third appearance of Frieda Hempel in Memphis, this time in a Jenny Lind costume recital, was the occasion of much delight to the many friends made on previous visits. As usual, Miss Hempel was in fine voice and graciousness itself. The Cortese Brothers have had an interesting series this season which includes also Sousa and his Band and Tito Schipa, tenor, and as the three last attractions, Paul Whiteman's Orchestra, Will Rogers and The De Reske Singers, and Galli-Curci.

Much interest was shown in the annual election of officers of the Beethoven Club for the coming year. Mrs. Jefferson Franklin Hill who, for the past eight years, has been the capable president, was unanimously elected again. Mrs. Hill is not only qualified for this important leadership but is recognized throughout the country as an executive. She is also president of the State Federation of Music Clubs and is a member of the National Board of Federated Music Clubs. Other officers elected are: Mrs. A. B. Williams, first vice-president; Mrs. E. Y. Kelly, second vice-president; Mrs. I. J. Bradley, third vice-president; Elizabeth Mosby, recording Secretary; Mrs. L. Y. Mason, corresponding Secretary, and Mrs. J. F. Pritchard, treasurer. Mmes. W. P. Chapman, A. Denny DuBose, F. Faehrmann, M. A. Martin and Miss Matilda Reid were re-elected as members of the board. The new members include Mmes. Frank Sturm, Achille Stubbe, O. O. Paust, W. D. Reeves, W. J. Hon, W. L. Wilhoite, L. T. McCallum, A. E. Dexter and Miss Susie DeShazo. Mmes. M. E. Finch, L. E. Turner and C. E. McLean tied as tenth member. Decision will be made at the next regular meeting as to whom is to serve.

The coming of the Chicago Civic Opera Association was the impetus for much educational work along operatic lines. Mrs. J. F. Hill, president of the Beethoven Club, appointed Mrs. A. B. Williams as chairman of this feature of the club. The first opera to be given was La Traviata. Marie Greenwood Worden, a former opera singer, gave the lecture, while Mrs. Charles Watson, dramatic soprano, who has recently returned from New York after several months' study, sang the role of Violetta, receiving a real ovation. Aida was the second opera to be given in concert form, with Mrs. Mark Eldridge as the lecturer and Mrs. W. F. Murrain, as soloist. Mmes. Clyde Parks, soprano, and Annie Ellis Dexter together gave the third opera concert-lecture. Mrs. Parke interpreted the role of Micaela with fine understanding, while Mrs. Dexter's lecture proved one of the most interesting of the series. Rigoletto was in the capable hands of Mmes. David L. Griffith and W. E. Hyde, both equally gifted. Mrs. Hyde told the story of the opera in her inimitable style and gave much interesting information about the artists who are to sing the different roles. Mrs. Griffith sang the Caro Nome aria and also a duet with O. F. Soderstrom, Hugh Sandridge, tenor, gave the aria La Donna e Mobile. This concert closed the series, prior to the coming of the Chicago Opera Company and much praise and credit is due Mrs. A. B. Williams, who arranged it for the fine response and the popularity of the programs, each one being attended by large audiences.

Mrs. Agee Adams, chairman of the Nineteenth Century Club music committee, co-operated with the Civic Music League in sponsoring a series of opera lecture recitals, with orchestral accompaniment under the direction of Paolo Grosso, violinist. Those participating were Mmes. Charles Watson, Harry Brennan; David W. Maxwell, Valentina Tumanskaya, Claude Tully and W. F. Murrain, sopranos; Gladys Sarber, contralto; Hugh Sandridge and Arthur Bower, tenors; Karl Ashton, baritone. Mmes. Frank Sturm, Arthur Bower and Karl Ashton served as the efficient accompanists.

Many delightful parties were given during opera week, including those by Mr. and Mrs. Joseph Newberger; Mr. and Mrs. D. L. Griffith, and Mr. and Mrs. W. E. Hyde. The largest party of the season was the Springtime luncheon given in the Hotel Peabody by the Beethoven Club in honor of the opera stars and visitors, including the members of the state board of the Tennessee Federation of Music Clubs. An interesting program was arranged by Mrs. J. F. Hill, and comprised several interesting talks by the Mayor, Rowlett Paine; Joseph Newberger, president of the Memphis Civic Music League; Elizabeth Mosby, second vice-president, and Dr. A. B. Williams, member of the state board of the Federation. Mrs. David L. Griffith, vice-president, arranged a short musical program which was beautifully rendered by Elsa Gerber, contralto, who has recently returned after a year's stay in Europe, accompanied by Mrs. Arthur Bower. Miss Gerber has a splendid voice and received an ovation. A trio, consisting of Fritz Faehrmann, cellist; Joseph Henkel, violinist, and Herbert Summerfield, pianist, gave several selections and were warmly received. Dena Harshbarger, president of the Civic Music Association, spoke on Music for Music, Art for Art and Opera for Opera. More than 500 guests attended this affair, the success of which is due to the capable management of Mmes. E. Y. Kelly, O. O. Paust and Miss Matilda Reid, with their co-workers.

The second evening lecture of the Beethoven Club was

devoted to Chopin, given by Mr. Patrick O'Sullivan, director of Music at the Memphis Conservatory of Music and organist and choir director of St. Peter's Church.

It is not always that an artist can repeat, but with Schipa it is different, and Memphians who heard this tenor on his previous visit—under the auspices of the Cortese—have been eager for a return engagement. Nor were they disappointed, but more thrilled than ever and are now looking forward to his appearance with the Chicago Opera Company next season. He sang in four different languages—seemingly master of them all. He was ably assisted by Jose Echaniz, pianist, who also is one of the best accompanists heard here this season.

The Renaissance Music Circle was entertained in the charming home of Mrs. Lawson Wilhoite. Mrs. Prather McDonald served as chairman of the program and Mrs. Arthur Bower as accompanist.

Sunday afternoon programs at the Hotel Peabody, under direction of Louise Bowen, soprano, continue in popularity—the best talent of the city participating.

The Auditorium Commission, realizing that the Auditorium must be used for the benefit of Memphis and the



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adjacent territory, recently made arrangements whereby Sunday afternoon concerts would be given free to the public. As a result the Main Auditorium has been filled to overflowing each Sunday. Much variety has been shown in the programs, ranging from symphony concerts with soloists, including many of the prominent singers in the city, among them Walter Jenkins, baritone and director of the First Methodist Church choir; Mmes. Charles Watson, dramatic soprano; Louise Bowen, lyric soprano; F. Faehrmann, mezzo-soprano, and others. Sacred music was offered one afternoon by the Calvary Episcopal Church Choir, under the direction of Adolph Steurterman, organist (fifty voices). Through the co-operation of the Apollo Club, consisting of about fifty men's voices, an interesting program was recently presented. John Vesey is the director of the organization.

## CLEVELAND, OHIO

CLEVELAND, OHIO.—Hans Kindler was soloist at the concerts of the Cleveland Orchestra given March 18 and 20 at Masonic Hall. The brilliant young cellist used as his solo vehicle Lalo's concerto in D minor for cello and orchestra, and endeared himself to the audience by his masterful performance of this lovely work. The orchestra, under the baton of Mr. Sokoloff, gave a rousing interpretation of the Brahms third symphony, and Chadwick's Tam O'Shanter.

March 21, Cleveland had an unusual treat in the form of a two-piano recital by Harold Bauer and Ossip Gabrilowitsch at Masonic Hall, in the Frederic Gonda course. Theirs was a most unhackneyed and enlightening program.

The London String Quartet, composed of James Levy, first violin; Thomas Petre, second violin; Waldo Warner, viola, and G. Warwick Evans, cello, gave a recital in Wade Park Manor, March 23, under the auspices of the Chamber Music Society of Cleveland and, as usual, charmed the audience with a program of Beethoven, Haydn and two shorter numbers. The men were in fine fettle and played beautifully.

That same night, Alita Alces, soprano, gave a recital in Hotel Statler. She disclosed a voice of great power and warmth and a high grade of musical intelligence which made her singing a real delight. Lester Hodges, at the piano, was a skilled accompanist.

An all-Wagnerian program was given by the Cleveland Orchestra, March 25 and 27, at Masonic Hall, when Nikolai Sokoloff gave an inspiring rendition of an expertly arranged list of numbers which began with the prelude to Act I of Lohengrin and followed with the Waldweben from Siegfried, the prelude to Act 3 of Tristan (with off-stage English horn solo by Philip Kirchner), prelude and Good Friday Spell from Parsifal, the Magic Fire Music from Die Walküre and the overture to Tannhäuser. An impressive moment in the concert came when Mr. Sokoloff played Siegfried's Funeral March from Die Götterdämmerung, in memory of Ralph King and J. H. Wade, two of Cleveland's ardent music and art patrons, who died but recently. The conductor requested that the audience refrain from applauding the number, but that it rise at the close in silent tribute to these two citizens.

E. C.

#### Stabat Mater at St. James' Church

A superb performance of Dvorak's Stabat Mater was given at St. James' Church, Philadelphia, on March 31, by the combined choirs of St. Thomas' Church, New York, and St. James' Church, with T. Tertius Noble (organist and choirmaster of St. Thomas) at the organ, and S. Wesley Sears (of St. James) conducting. The assisting soloists were Mae Ebrey Hotz, soprano; Veronica Sweigart, contralto; David Harges Miller, tenor, and Arthur L. Seymour, bass. This great work is truly religious in character and pleasantly lacks the distractingly florid style of the earlier work by Rossini. Under Mr. Sears' excellent direction the choirs sang with a unity and tone quality rarely achieved in a single choir. The attacks and releases were splendid, and the shadings of tone beautiful. Perhaps the most superb numbers were the opening chorus and quartet and the chorus numbers, By Thy Glorious Death and Passion and Thou Who Art Forever Blessed, and the closing one, While My Body Here is Lying. All the soloists did fine work, especially Mrs. Hotz in her various short parts, Mr. Miller in his solo with the chorus, At Thy Feet in Adoration, and Miss Sweigart in her magnificent solo, All My Heart Inflamed and Burning. The audience filled every seat in the church, and there were a number of people standing. It was one of the finest performances of a religious work heard in Philadelphia for some time.

M. M. C.

#### A New Series in Davenport

The Tri-cities of Davenport, Rock Island and Moline (Ill.), not content with the possession of an excellent orchestra of their own and a series of concert courses that would do credit to a community three times its size, have recently added to their activities a series of six lecture-recitals by the popular pianist, Rudolph Reuter, who has appeared there so often in various capacities. The first one of these took place on February 4, and they will continue at approximate intervals of two weeks. They are supported primarily by the music teachers and club heads who are eager to make the Tri-cities still more musical. A large gathering attested to the interest shown in the lecture and in the personality of the artist, whose brilliant achievements as a virtuoso are known throughout that part of the state. Mr. Reuter spoke mostly on modern music, giving profuse illustrations and playing some of the most interesting numbers by Infante, Castelnuovo, Casella, Schoenberg, Niemann, etc., in their entirety; part of the evening was devoted to the simple music of Schubert. Later lectures will take up various classic and modern subjects, with stress upon the activities of the different nations in the development of the art.

#### Reading Enjoys Wittell's Sixth Recital

READING, PA.—Chester Wittell of this city gave the sixth of his course of historical recitals for the piano in the auditorium of the Woman's Club, March 17. The program was made up solely of the works of Chopin and was in itself a succinct and illuminating musical biography of the composer. It exemplified every form of his piano works save that of the concerto. Its performance by Mr. Wittell was such as intensified the conviction of a large audience of intelligent and appreciative concert-goers that these recitals would dignify the musical activities and performances of the largest musical centers. The artist displayed commendable modesty, sincerity of purpose and endeavor, conjoined with real ability and musical knowledge.

W. W. B.



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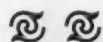
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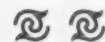
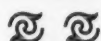




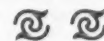
# GUY LEE MAIER AND PATTISON



They produce from two pianos a bewildering richness and variety of tone, always held within the bounds of dynamic propriety. They phrase fastidiously. They excel in delicacy and range of accent, in color, in finish of unanimity, in taste. And they are, to put it literally, masters of style. The concert was in conclusive and concluding English, a sheer joy.—W. J. Henderson in *The N. Y. Eve. Sun*, Dec. 1, 1925.



In this present musical generation wherever two-piano music is mentioned the mere mention brings to mind two particular players, one particular team, Messrs. Guy Maier and Lee Pattison. Other artists—among the great ones—occasionally play together. None master the perfect sense of ensemble of these two. This sense of ensemble goes beyond the field of sound and music into all their actions. So that one thinks veritably to be “seeing double,” while hearing singly.—*The Boston Transcript*, March 1, 1926.



AS FOR THE MUSICAL FIRM OF MAIER AND PATTISON, WHAT OF NOVELTY IS THERE TO PUBLISH CONCERNING THIS VENERABLE AND PERENNIALY FRESH INSTITUTION? THEY ARE AS INTERESTING TO WATCH AS THEY ARE TO HEAR. ALL THEIR INDIVIDUAL SUBTLETIES OF SHADING, THEIR ALMOST IMPERCEPTIBLE SHIFTS OF MOOD AND NUANCE MELTED AS THEY ALWAYS DO INTO THE SMOOTH CURRENT OF A BEAUTIFULLY SUSTAINED LEGATO.—*New York Sun*, January 12, 1926.

AT THE MAIER-PATTISON PRESENTATION ONE CAN ONLY MARVEL AND REMAIN SILENTLY IN AWE.—*New York Post*, January 12, 1926.

IT IS SCARCELY NECESSARY TO DWELL AT THIS DATE ON THE AMAZING PERFECTION OF ENSEMBLE ATTAINED BY THIS TWOSOME OF THE PIANO OR ON THE INGRATIATING RELISH OF THEIR PERFORMANCE. MESSRS. MAIER AND PATTISON TODAY EXEMPLIFY THE ART OF DUAL PIANISM, SO TO SAY, IN QUITE ITS BEST ESTATE. *FOUR HANDS THAT BEAT AS TWO*.—*New York Telegram*, December 1, 1925.

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## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Paderewski was presented in recital, March 5, by the San Antonio Mozart Society, Mrs. J. M. Krakauer, president, and David L. Ormesher, director. An audience, which filled the Majestic Theater, greeted this artist with prolonged applause, and kept him bowing before he could seat himself. So great was the enthusiasm after each number throughout the program that he was compelled to rise and bow several times in response to the continued applause. His big tone and whispering pianissimos, his stupendous technic and ability are too well known to comment upon. Paderewski is Paderewski.

Tito Schipa, tenor, was presented in recital, March 8, by Edith M. Resch, local manager. Mr. Schipa was presented last season by Mrs. Resch and re-engaged for this season because of his splendid reception at that time. At this recital his appearance was the signal for prolonged applause. His beautiful clear quality of voice was heard to fine advantage in an interesting program. After each group he was recalled several times, giving many encores. The assisting artist and accompanist, who was also well liked, was Jose Echaniz.

Phillip Gordon, pianist, remained in San Antonio a few days after his formal concert and presented a program at the Incarnate Word College. He also held a master class there. He appeared before the Lions Club and gave a private recital for the pupils of St. Mary's Hall. His local engagements were managed by Adeline Bardenwerper.

Mary Stuart Edwards presented eighteen pupils in vocal recital in the studio of Mrs. Eugene Staffel, who was the accompanist. Alfred Summer, piano pupil of Mrs. Staffel, played two numbers.

The Baylor College Choral Club of Belton, Tex., Allie Coleman Pierce, director, presented two programs—one secular, the other sacred—in the auditorium of the First Baptist Church. Their appearance here was one of a number of concerts to be given in cities of Texas, Louisiana, Arkansas and Oklahoma.

Mrs. Eugene Staffel presented seventeen members of her piano class in recital recently.

Meta Hertwig, pianist; Mrs. Charles Treuter, soprano; Deedie Smith, reader, and Gisela Bauer Sutter, contralto, for the San Antonio Music Teachers Association, presented a program at the Army Y. M. C. A., with Alice Mayfield, chairman. Mrs. Lewis Krams Beck, for the City Federation of Women's Clubs, arranges these monthly programs.

The Festival Choir of Laurel Heights Methodist Church, David L. Ormesher, director and Roy R. Repass, organist, presented Gaul's Holy City with the following soloists: Doris Doepker, soprano; Mildred Ormesher, contralto; Frank Springer and Ray Keck, tenors, and Rev. F. A. Neumeister and Francis de Burgos, baritones.

Jose Echaniz, accompanist for Tito Schipa, was presented by Edith M. Resch in recital, March 13, by special request of many patrons who enjoyed his two groups of soli on Schipa program. He played with breadth and beauty of tone whether in legato or rapid passages. There was a depth of feeling in everything this artist played. Capricetto, by Mr. Schipa, who arose from his seat in the audience and bowed his thanks, was included on the program and received enthusiastic applause.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with the regular monthly program, March 1, with Marjorie Will, chairman. The subject was At Old Mount Vernon. The stage and costumes were in accordance with the subject. Participants were Ruby Perryman Hardin, soprano; Olga Heye, pianist; Manfred Gerhardt, baritone, and Catherine Porter, dancer. The accompanists were Ada Rice and Mrs. Hardin. The program closed with a playlet, Hearts (Alice Gerstenberg), the characters impersonated by Bessie L. Dickey, Marjorie Will, Jeston Dickey and Mrs. E. P. Arneson.

Hellen Teagarden Sanders was in charge of an interesting program, March 2, following the business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. The subject featured Texas composers, as it was Texas Independence Day. Participants were Mrs. Gerard Fraser, pianist; Mrs. Mattie Herff Rees, soprano; Charles Stone, tenor, and John M. Steinfeldt, pianist. The accompanists were Mrs. Edward Sachs and Walter Dunham. Compositions used and the composers were as follows: Doll's Ballet (Harold Morris); Night Song (Oscar J. Fox); Requiescat and Fanchonette (Kathleen Blair); Homage to MacDowell (John M. Steinfeldt) dedicated to Mrs. Eli Hertzberg; and three tone pictures (John M. Steinfeldt). The program closed with the assembly singing a recent composition of Mr. Steinfeldt's, O Texas Land (Hymn to Texas), the words of which were by Mrs. Steinfeldt.

Alice Mayfield, head of the music department of West Texas Military Academy, presented a program, March 2, in honor of Texas Independence Day, by the following

cadets: Peterson, Matthews, St. Claire and Van Meter. The entire Cadet Corps also sang two numbers.

Helen Oliphant Bates, pianist; Mrs. Lou Harrington, soprano; Frances Vodrie, reader and the cast in Hearts as mentioned above, presented the interesting program when the History Club celebrated the ninetieth anniversary, March 2, of Texas Independence in connection with their thirtieth anniversary.

Mary Stuart Edwards arranged the interesting program given March 3, following a meeting of the Woman's Club. The participants were Tuesday Musical Octet, Mrs. Edward Sachs, pianist and leader; Louise Vordenbaum, Lillian Chaffee and Rosa Dominguez, sopranos; with Mrs. Eugene Staffel, accompanist, and two piano duos by Mrs. A. McCollister and Mrs. E. P. Arneson.

The ninetieth anniversary of the Fall of the Alamo on March 6, 1836, was observed with memorial services for Texans who gave up their lives in its defense. Music for the occasion was furnished by the Main Avenue Senior School Orchestra, Otto Zoeller, conductor.

The Choral Society of the Incarnate Word College presented Pergolesi's Stabat Mater (In Latin) on March 7 and 9. Soloists were Katherine Royce, soprano, Marynel Neilson and Lucile Klaus, contraltos. The accompanist was Madeleine Murray. The performance was highly commendable.

Mary Stuart Edwards, soprano, with Mrs. Eugene Staffel accompanist, the De Rudder Trio, and pupils from Mrs. S. Lyday's School of Dancing participated when Alamo

## COLUMBIA, MO.

COLUMBIA, Mo.—March 1, a joint program was broadcast by members of the faculty of the Christian College Conservatory of Music and the Military Band of the University of Missouri. Prof. George Venable directed the band. Viola Cox, violin; Camilla Singleton, piano; Mrs. Tyra M. Green, voice, and Franklin B. Launer, piano, were the artists from the faculty of Christian College who participated in the program.

March 1, the Tipica Orchestra of Mexico City, Mexico, directed by Senor Juan Torreblanco, and dressed in native costume, members of the Mexican presidential orchestra under the Obregon administration, appeared in concert in Jesse Auditorium. The concert was sponsored by the School of Fine Arts, University of Missouri. The keynote was struck with their opening number, Guardia Blanca, in which an accent pronouncedly different from the English was perceptible. The orchestra is one of the few orchestras in the world who to-day use the old biblical instrument, the "solter," or three-cornered lute. Senor Pedraza, lyric tenor, and the Tipica Quartet were the vocal artists with the orchestra. The entire concert was most unusual and beautiful. No visiting orchestra has ever been received more enthusiastically than the Tipica Orchestra, and no musical organization or artist has responded more graciously than they. The auditorium was crowded for the concert.

March 3, The St. Cecilia Club of Christian College, presented a program of music composed by Percy Grainger. Prof. H. H. Loudonbach, Camilla Belle Singleton and Franklin B. Launer of the music faculty assisted with the program.

March 4, Percy Grainger, pianist, appeared in recital in the University Auditorium. The concert was sponsored by the School of Fine Arts of the University. The only note of regret to be stated in this review is that Mr. Grainger cannot appear in this city oftener, for his performance was of a superb order of merit. There was nothing of the matter-of-fact presentation on the one hand, nor the affectation of the insincere exhibitor on the other. There was fine artistry without pose, and beautiful interpretation without effort. Cleverly he traversed the line of demarcation between the routinized recitalist and the inspired virtuoso, bringing to his audience a pleasure and a delight in his art that is rare. Mr. Grainger was generous with his encores and the repeated calls for him as voiced by persistent and insistent applause showed just how sincerely his large audience appreciated him and his playing.

March 6, Mexico City, Mexico, paid tribute to Walter Williams, dean of the School of Journalism, University of Missouri, and his friend, Marshall Gordon, by broadcasting from station CZE a musical program presenting Benjamin Reyes Retana, concert tenor of the Republic of Mexico. Despite the great distance between the two cities, the program came in clearly and Mexico is to be congratulated upon the beauty of the lyric tenor voice of Senor Retana. It was a gracious tribute for the Republic of Mexico to pay Columbia, Mo., and her distinguished citizens and one which is deeply appreciated.

March 10, seven pupils of Camilla Belle Singleton, of the piano department of Christian College, gave an after-dinner recital in the college auditorium. Those participating were Clovis Swartz, Selma Anderson, Mary Wright, Angelo Seigel, Adalene Hoke, Eleanor Casebolt and Fern Chorlton.

March 14, artist-pupils of the School of Fine Arts, University of Missouri, presented Liza Lehmann's song cycle, In a Persian Garden, in the University Auditorium. Those who sang were: Rachel Way, soprano; Dorothy Fuller, contralto; Lester Maddox, tenor, and Lee Montgomery, bass. The assisting quartet was composed of Ruth McGinness, soprano; Marian Reid, contralto; Glenn Milburne, tenor, and John Seagle, bass. The auditorium was crowded and showed genuine appreciation of the program by enthusiastic applause.

March 15, The University Glee Club Quartet, composed of Ben Symon, tenor; Leonard Stokes, baritone; Lee S. Montgomery, bass, and William J. Abot, tenor, represented the University of Missouri and the St. Louis alumni association of the University at "college club" night at the performance of George Arliss in Old English at the American Theater.

L. W.

## Richard Copley a Busy Manager

About a dozen New York recitals are being given this month by artists under the management of Richard Copley. Among these musicians mention might be made of Henri Deering, pianist, and Louise Stallings, soprano. The concert on April 16, of the Combined University Choral Clubs of Rutgers College and the Society of the Friends of Music concerts also are under the management of Mr. Copley.

"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Post No. 2, of American Legion Auxiliary, entertained with their third annual program, March 6.

Pauline Stippich was in charge of the program given, March 6, by the junior department of the San Antonio Musical Club, Mrs. Lewis Krams Beck, president.

The fifth of a series of student recitals at the Incarnate Word College was given March 6. The program was greatly enjoyed.—S. W.

## Marcella Roeseler Pleases Washington

The following criticisms regarding Miss Roeseler's performance in Lohengrin with the Washington Opera Company, speak well for the work of this artist:

"The illness of Anna Fittzu necessitated a late change in the role of Elsa, but the Washington Company had the excellent fortune to obtain the appearance of Marcella Roeseler, famous soprano of the Metropolitan Opera and one of the greatest artists on that company's roster." (Washington Herald, March 23, 1926.)

"Marcella Roeseler, soprano, as Elsa, was satisfactory. She was thoroughly familiar with the exacting requirements of this role and displayed histrionic as well as vocal ability. The traditional beauties of the two great songs of her role, Elsa's Traum and Elsa's Prayer, were carefully preserved in her singing of them. Her voice has coloratura qualities. In the prayer song she gave a thrilling interpretation to the crescendo with which its brief measures are concluded." (Washington Post, March 23, 1926.)

## Consul General of France Hears Morrison

Abby Putnam Morrison sang at the Altruist Club concert at the Hotel Majestic, New York, on April 5, given in honor of the Consul General of France. She appeared as Marguerite, singing and acting the Garden Scene from Faust up to the end of the Jewel Song. Miss Morrison was so well received that she gave two encores.

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WASHINGTON: "A voice of rare beauty and crystalline purity."—(*Herald*).

"Her singing of 'The Last Rose of Summer' was a bit of exquisite workmanship."—(*Post*).

CLEVELAND: "Entrancing as 'Martha'. Her singing of 'The Last Rose of Summer'

almost STOPPED THE OPERA. Comparable in every way to the most famous coloratura artists of the past sixty years."—(*Press*).

MIAMI: "Sang with utmost lyric perfection reaching such heights of vocal beauty that SHE WAS A REVELATION to the audience." "THRILLED HER LISTENERS."—(*News*)

CHICAGO: "The loveliest lyric soprano on the operatic stage."—(*Herald Examiner*).

"Perfect vocal art."—(*Daily News*).

*Among the important concert engagements booked for next season, Miss Mason will fill a block of time on the Civic Music Courses arranged by the Civic Concert Service, Inc., Chicago, Ill.*

## NEW YORK CONCERTS

APRIL 5

## Henri Deering

On April 5, at Aeolian Hall, Henri Deering, pianist, gave a recital. He played a well balanced program with such skill and such genuine magnetic appeal that he succeeded in arousing real enthusiasm which was manifested in bursts of prolonged applause and demands for encores. Between some Bach and Franck music at the start and Chopin to close, Mr. Deering played modern French and English compositions, and of them all there was nothing to choose as to the player's obvious understanding for the composer's idiom and ability to carry out the composers' intentions. Placing Bach and Franck together in the first group proved to be a good plan. The Bach was the prelude and fugue in A minor in Liszt's arrangement, and the Franck work was his famous prelude, choral and fugue. The styles are similar, and in the two Mr. Deering used just the right degree of steady rhythmic motion, just the right amount of sentiment, sonority and sweep. Rarely have Bach and Franck sounded more human; rarely has the real emotion that these great works offer been better brought to the foreground. The same may be said of the Chopin sonata in B minor—Chopin in his big frame—the Chopin properly called "the Greater Chopin." Mr. Deering gave this music its full due of light and color, but he carefully avoided the pitfall of putting into it the smaller Chopin of the sentimental nocturnes and languishing salon pieces. It was the great Chopin played in a great manner.

The modern group was—with the exception, of course, of Debussy—rather interesting than appealing, though the public insisted upon repetition of the selection from Les Riches, the amusing ballet by Poulenc. A Dance for Harpsichord, by Delius, and two pieces by the harshly dissonant Milhaud were played with sincerity but are hardly the sort of music one would care to call beautiful. Debussy, on the other hand, was unusually lovely under Mr. Deering's sympathetic touch. Reflets dans l'Eau and l'Île Joyeuse were both of them given a force and brilliancy that proved that Debussy had his greater moods just as Chopin had his.

Taken as a whole, this recital was one of the events of this waning season. Mr. Deering is already known here a little, but it is safe to say that the general public had not, until this recital presented him in varying moods, realized his power and the breadth of his talent. He needed but this opportunity to convince the public as well as the critics of his right to a spot in the sun.

## Os-ke-non-ton, Indian Singer

A full house greeted Os-ke-non-ton, Running Deer of the Mohawk Tribe, Bear Clan, at Town Hall, April 5, at his annual song recital of American Indian Music. Most of the numbers were sung in their original Indian dialect; a few

in English. Clad in a white leather costume, with wonderful head feathers of black, red and white trailing to the ground, he was a picturesque figure. In the original songs one heard now sentiment, then humor, anon dramatic impulse and expressive pleadings. His voice has grown in vocal power and range. There was a splendid wreath for himself, and roses for his accomplished accompanist, Blanche Barbot, all well deserved. A four-ply, fifteen foot high green screen was removed, displaying his teepee, when he sang primitive Indian songs with tom tom accompaniment, including Jacobi's Pueblo songs, Song of Sitting Bull and War Song.

Os-ke-non-ton has received command from the King and Queen of Belgium to sing before them next month; afterwards he proceeds to England, where he has a large circle of admirers.

## La Follia di New York Concert

La Follia di New York, Italian newspaper, sponsored a remarkable concert at Carnegie Hall on April 5. Twelve principals alternated as soloists in a program that lasted from eight-thirty until a few seconds of midnight. There was real quality present and not a few of the renditions were really excellent. A large audience was present and applauded its favorites vociferously.

Bernardo de Muro, tenor, occupied the post of honor and as usual his clear and powerfully dramatic voice took his countrymen by storm. He sang the Story of the Flowers from Carmen, aria from Pagliacci, and a number of encores including the famous Sole Mio. Mario Basiola, baritone, was also tempestuously greeted. Inez Lauritano, a talented young violinist, played Vitali's Ciaccona and also, with Adriana Bandini, pianist, the first movement from Beethoven's seventh symphony. Maria Mugavero, who possesses a fine coloratura soprano voice sang the Bell Song from Lakme. Other fine performances were given by Caterina Gobbi, soprano; Alberto Terrasi, baritone; Eduardo Battente, tenor; Mabel Ash, soprano; Leopoldo Gutierrez, baritone; Jean Baroness, soprano, and Princess Marie Yedigárova sang an interesting group of Russian folk songs.

Five accompanists assisted in turn at the piano. They were Ernesto de Curtis, Josef Furguele, Teresa Mauro, Gennaro Papi, and Isabel Sprigg.

APRIL 6

## T. Douglas Braden Recital

T. Douglas Braden, baritone, assisted by Kathryn Platt Gunn, violinist, gave a recital at the Fifty-seventh Street Auditorium, April 6, with Ethel Watson Usher at the piano. He sang Wagner's Evening Star with poise and the right dramatic tone, and The Two Grenadiers with accumulative power and effect. Marshall Kernochan's Smuggler's Song, dealing with "five and twenty ponies" has definite character, with highly descriptive piano part. This excellent recital recalled Mr. Braden in a humorous encore which everyone liked. Familiar songs by Handel, Purcell, Buck, Leoni, and Germaine showed him to additional advantage. Miss Gunn played original violin pieces and transcriptions by Kreisler and Spalding with vigorous and expressive tone; truly beautifully played was Fibich's Poem, and there was startling speed in Perpetuum Mobile (Ries). To this vocal and violin



## STANDING ROOM ONLY

"THE CARUSO OF HIS RACE"—the New York Times announced him as—and, like Caruso he "Packed 'em in," to wit the New York press of the next day, April 6th.

**TIMES:** Town Hall was filled completely last night when Os-ke-non-ton Mohawk baritone gave a recital of Indian songs. The characteristics of Os-ke-non-ton as an interpreter are liked by a faithful public in this city. He has a voice of quality and is sincere in advancing the music of his people. He sang with good diction and musical phrasing.

**HERALD-TRIBUNE:** With a strong, resonant voice and expressive singing the strikingly costumed singer gave a highly effective performance and encores to a very large audience.

**WORLD:** Os-ke-non-ton of the Mohawk Tribe gave an evening of Indian songs to a large audience. He sang convincingly and the big audience heard him with rapt attention and manifestations of delight.

**AMERICAN:** Os-ke-non-ton, internationally famous baritone, member of the Mohawk tribe, was heard in an interesting program of Indian songs by a big audience last night.

**EVE. SUN:** This singer with resourceful baritone voice and fine dramatic powers had given a program of Indian music last season winning much success. It is safe to say that Os-ke-non-ton stands alone in this type of entertainment. A group much liked came at the end of last night's program when with stage setting of wigwam and tom tom accompaniment Os-ke-non-ton gave Indian songs in primitive form with admirable color and effect. A most enthusiastic audience crowded the hall.

**EVE. WORLD:** In full Indian regalia Os-ke-non-ton of the Mohawk tribe gave a song recital last night. An audience that taxed the capacity of the hall applauded him enthusiastically. Os-ke-non-ton has an excellent baritone voice trained sufficiently to make his concerts interesting from a musical as well as historical standpoint. It was an interesting and instructive program.

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music Miss Usher played accompaniments which were at once sympathetic, supporting and musicianly.

## Elman String Quartet

The Mischa Elman String Quartet gave its third and last subscription concert of the season before a large audience on April 6 in Aeolian Hall. This organization, consisting of Mischa Elman, first violin; Edwin Bachmann, second violin; Louis Bailly, viola, and Horace Britt, cello, has, in the short period of its existence, made remarkable strides and deserves the generous support accorded it. The co-ordination of these four players is surprising, as each endeavors to be as helpful as possible to make this a quartet where unity of thought prevails. This was apparent throughout the entire program, which consisted of the quartet in A minor, op. 41, No. 1, Schumann; quartet in B flat major, op. 18, No. 6, Beethoven, and quintet in G major, op. 111, Brahms. In the last named work William Schubert, viola, assisted.

After the second number the quartet played the Cavatina from Beethoven's B flat major quartet in B flat major, op. 130, as a tribute to the memory of the late Franz Kneisel.

It is to be hoped that New Yorkers will be able to continue to enjoy the Mischa Elman String Quartet for many years to come.

## Bertha Oschner and Carol McMillan

Bertha Oschner and Carol McMillan, both of Chicago, made their New York debut in a program entitled Poems Mimiques, in Birchard Hall, Steinway Building, on April 6. These two young women are using a medium of art expression, a new and very clever means—a simultaneous interpretation of poems, through the voice and rhythmic pantomime. Miss Oschner, as the Mime, exhibited an interesting talent. Her field is essentially the lyric, and the poems which were of this quality had an exquisite touch in her handling. She uses her body most gracefully, and is possessed of a responsive suppleness. Her humorous numbers were of special merit, in these she proved to have a natural ability in this particular line. Miss McMillan, as the Voice, was delightful in her interpretation of the Doctor, in that charming poem of Milne's, the Dormouse and the Doctor. Her voice is of a pleasing quality, but there were times when, for a lack of color in it, she was not so happy in the richer quality of Miss Oschner's work, nevertheless, with the development of this unique dual ability, with more uniformity, and a keener sensibility between the two artists, the public will be able to enjoy something that is truly original.

APRIL 7

## Rosalinda Rudko-Morini

With an excellent reputation here and abroad as an opera singer, Mme. Rosalinda Rudko-Morini, effected her debut in concert before an audience which made Carnegie Hall ring with warm applause after all the performances of the artist.

Mme. Morini is essentially a coloratura exponent with a very flexible, smooth, and sweet voice, musical taste, and a wide variety of nuances in delivery. Aside from several standard coloratura arias by Mozart, Thomas (Hamlet) David, and Meyerbeer, Mme. Morini gave also a group of old English songs arranged by Corder, and in them she displayed her ability to shine also in lyrical music and in the purely interpretative field.

Giuseppe Bamboscheck furnished most artistic piano accompaniments.

## American Orchestral Society

The American Orchestral Society gave its fourth concert of the season in Town Hall on April 7. Chalmers Clifton conducted an ambitious program, which began with the first Brahms symphony, giving a reading of it that was always competent and really impressive in spots. The concluding number was a dashing performance of the Berlioz Roman Carnival overture. Between these two, Catherine Wade-Smith, violinist, played three movements from the Lalo Symphonie Espagnole, confirming and strengthening the excellent impression which she made on her first appearance here as a recitalist. Miss Wade-Smith is a decidedly unusual talent. Despite this being her first appearance with orchestra, she played with color and surety, doing full justice to the graceful brilliance of the work.

## Marie Louise Wagner

On April 7, at Town Hall, Marie Louise Wagner gave a recital of merit and artistry before an appreciative and good sized audience. This was her second performance of this season and on this occasion she presented a program mostly of lieder, comprising compositions by Schubert, Schumann, Strauss, Weber, Walter Kramer, L. Reichardt, and Henschel. Her voice is a rich soprano of large volume and particularly sweet. Her interpretations of the various composers' works were exquisitely done, and her diction is to be commended. She is an artist in every sense of the word, and the New York press unanimously acclaimed her as such.

## Louise Stallings

An audience of good size and appreciative disposition attended Louise Stallings' annual song recital, Aeolian Hall, April 7. She translated into plain and sometimes poetic English numerous groups of songs originally in German, French, and Spanish languages, and this little Chautauqua touch enlightened many in the audience of the twilight-illuminated hall. She won her audience at the outset through her singing of the German Lieder, in which there was real sentiment. Following came Handel's Let the Bright Seraphim, which produced splendid effect, heightened by the trumpet obligato played by Harry Grantz. Six songs by American composers, all dedicated to her, were likewise well sung and well liked, Annabel Morris Buchanan's My Candle perhaps leading; Sapio's graceful Premiers Mots was admired. French songs by Fauré, Chabrier, Debussy, and Saint-Saëns were done with appropriate style, and the closing Spanish group brought such applause that the singer, radiant in various reds, added Carmen's Song. To all this John Doane played accompaniments in telling fashion, especially the difficult Spanish songs by de Falla.

## Holland Vocal Trio

Josephine Kirpal, Else Letting and Mary Bennett form a vocal trio who sing with exactness and well-balanced



voices. They demonstrated these qualities in a concert at Aeolian Hall, April 7, receiving much applause for their rendition of old German and English madrigals, as well as in music of modern times. They form a unique combination, and look charming as they sing. Coenraad V. Bos played artistic accompaniments.

### Verdi Club Morning Musicales

Despite general illness, there was a good attendance at the April 7 morning musicale of the Verdi Club, and Florence Foster Jenkins, founder and president, at the outset announced a drive for 100 new members; that annual dues of \$9.00 are payable before April 27, and called attention to the annual Rose Breakfast on April 29 at the Westchester Biltmore Country Club. Later she introduced Leonard Davis, painter, who talked most interestingly of art and Alaska; Wilf P. Pond, who spoke of Spring in England; Michele Califano, Italian painter; Mr. and Mrs. Aldo Randegger, Nina Gordon and Mr. Gordon, and Mrs. Arthur H. Bridge, past president of the Society of N. E. Women. Two brides were also named—Mesdames Daniel Pelton Duffie and Georges Maurice Bons. Doris Deane's smiling personality, expressive voice and clean cut articulation quite won the audience in songs by Day, Glen, Ronald, and Saynderson, so that she had to sing encores. Emila Ortiz and Pancho Fuentes gave duet scenes in costume from the opera, *Maruxa* (Vives), in which vivid acting and dramatic high tones brought much applause, Beatrice Raphael furnishing splendid accompaniments. Cellist Albert Rosenthal, accompanied by his sister, pianist, played pieces by classic and modern composers with excellent tone and plentiful technic.

### New York Madrigal Club

The eighth private concert of the New York Madrigal Club, at the Hotel McAlpin, April 7, was received with every manifestation of pleasure by the audience. This club, as was announced on the program, is not a regular choral organization but a group of pupils in various stages of development from the Marguerite Potter Studios. Miss Potter, who directed the choral numbers, is deserving of warm praise for the splendid work of the organization in unison and of the individual soloists who appeared. These five sopranos included Svea Moberg, who displayed a sweet, pleasing quality; Elizabeth Ingalls, the possessor of a full, well rounded tone; Hazel Longman, who gave a charming rendition of Schubert's *Ave Maria*; Sara Lee, whose strong, clear voice was heard to particular advantage in Ronald's *Cycle of Life* prelude, and Mazie Brooker, a young singer of distinct personality and interpretative gifts, combined with a lilting, unclouded voice that was most pleasing. The Madrigal Choral gave evidence of fine shading, harmonious blending of tone and well trained response to the wishes of its leader in several charming selections, including DeKoven's *The Naughty Little Clock*, Curran's *Nursery Rhymes*, Huhn's *The Message*, and Parker's *The Water Fay*. As additional soloist on the program appeared Elizabeth Trevors, violinist, an American by birth, who received all of her musical education abroad and whose appearance with well known orchestras in Europe has won much favorable comment. She offered two groups of numbers, displaying a powerful tone and ample technical proficiency. Esther Dickie was the accompanist of the evening.

### APRIL 8

#### Boston Symphony

The first of the Boston Symphony's final pair of New York concerts of the season began with one of those old fashioned things dressed up by young Russians which Mr. Koussevitzky seems to enjoy doing, though just what their scheme in the music of 1926 is, is hard to understand. This time it was a sonata by Gaillard, transcribed for small orchestra by Steinberg, beautifully played. Then came the *Bacchanale* from Wagner's *Tannhäuser*. Mr. Koussevitzky brought a brass band upon the stage and turned it loose. The magnificent Boston strings could scarcely be heard until the second part of the work came and then they were too sweet for anything. It was a circus performance, magnificently played by the men, but in bad taste from start to finish. Mr. Koussevitzky, however, made up for this with a gorgeous performance of the suite from Stravinsky's *Petrushka*. Here he was right at home and swept the audience off its feet with a performance in which every nuance was perfect. There was a vigor and a spirit truly thrilling. After the intermission came the second Brahms symphony. Parts of it were good, parts of it decidedly not. Evidently Brahms and Koussevitzky are not on the best of terms.

### APRIL 9

#### Irene Peckham

Carl M. Roeder's prize-winning piano pupil of 1924 (she won highest award in the New York Music Week Contests), Irene Peckham, gave a recital in the Knabe Salon, April 9, and the audience, among the listeners being Arthur Hinton (Katharine Goodson's husband), and Edmund Severn (well-known violinist and litterateur), agreed that the young girl has grown into a full-fledged artist. Certainly only such a pianist could have played Bach Fugues with such speed and clearness; Beethoven's sonata, op. 90, with such intelligence and poise; Chopin's scherzo in B flat minor with such spontaneity and animation, coupled with dramatic effect. Lucid, clear and crisp were the studies in C, A flat and G flat, and the climax of grace and poetry came in the andante spianato and polonaise in E flat. With works by Schumann (Novelette in D), MacDowell (Rigaudon and Claire de Lune), Moszkowski (The Juggler), Albeniz (Seguidilla), and Liszt (Campanella), the recital came to a brilliant conclusion, building a mounting climax; "the Campanella was simply wonderful," said a listener who knows, and applause of such nature followed that youthful Miss Peckham had to play an encore.

Hannak Klein, also a Roeder pupil, similarly prize-winner in 1925, gave a recital in the Knabe Salon Friday evening, April 16.

#### Michael Zacharewitsch

Michael Zacharewitsch, Russian violinist, who made a favorable impression last season at his American debut, gave another recital on April 9 in Town Hall, on which occasion he upheld the good impression previously made. His program was made up of Tartini's *Devil's Trill* son-

ata; Chaconne, Bach; G minor concerto, Bruch; A Russian Story (first time in New York), Zacharewitsch; Etude-Caprice, Rode-Elman; Ave Maria, Schubert, and Rondo, by Mozart. He was ably accompanied by Kurt Ruhrseitz.

### Anna Helmke

Anna Helmke, young and attractive lyric soprano, pupil of Laura E. Morrill, gave a recital in Chickering Hall on April 9, to an audience that practically filled all seats. Miss Helmke gave evidence of a fine, sweet quality of voice; easy, flowing tone and excellent diction. Her every number was a pleasure to the listener and her charming personality and gift of interpretation added considerably to her offerings. Mme. Morrill deserves much credit for the splendid work that this young singer is capable of presenting. Lovely indeed was her voice in Reger's *Maria's Wiegenlied* and the other numbers of her German group, comprising Bohm, Schubert and Dvorak. Handel's *Angels Ever Bright and Fair* (Theodora), which introduced the program, was another bright spot of the excellent program. Miss Helmke was also at her best in the *Giunse Alfin il Momento* aria from Mozart's *Marriage of Figaro*. It was received with warm and enthusiastic appreciation that must have been most gratifying to the artist. The final group, in English, was unusually lovely and brought forth all the simplicity and graciousness of manner at Miss Helmke's disposal. The difficult *Oft Have I Seen the Swift Swallow*, of Dell'Acqua, was rendered with ease and assurance; beautiful too was her presentation of Winter Watts' *The Little Shepherd's*

Song. With many encores and lovely flowers, Miss Helmke brought her recital to a triumphant conclusion.

### The Elshuco Trio

The last Schubert concert in a series of six was presented by the Elshuco Trio in Aeolian Hall on April 9. The trio—William Kroll, Willem Willeke, and Aurelio Giorni—was assisted by Karl Kreuter, Herbert Borodkin and Percy Such, as the program consisted of the quartet in D minor (without op. number), the Adagio and Rondo in F major (without op. number), and the quintet in C major, op. 163, which required the extra assistance of viola, and two violoncellos. Because of the close association of the trio with the late Franz Kneisel, an *In Memoriam* was dedicated to his memory in the Andante of the D minor quartet, written by Schubert on the theme of his own song, *Death and the Maiden*; it was given a poignant and effective reading. This program was one of the finest that was given in the series, for the reason that it presented two of the finest of the composer's works which fact seemed to have inspired the players to an unusual pitch in their playing. The quintet is Schubert at his best, the slow movement being considered one of the gems of literature. In its construction, flow of melody, and the revelation of the tender wistfulness of Schubert, this work is without parallel. On the whole, the master's simplicity, charm, joyousness and sweetness, were so eloquently portrayed that the audience was obviously moved. It was an audience which filled the hall.

(Continued on page 24)

# MERLE ALCOCK

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#### As "La Cieca" in *Gioconda*

"Merle Alcock as the blind mother challenged comparison with such epic artists as Kayawa Annisa, from the Historic days of the grand opera."—Linton Martin, *Philadelphia Inquirer*, March 24, 1926.

"The impersonation of La Cieca of Merle Alcock was far above the usual, her singing of the finest aria in the opera, 'Voce di donna,' being one of the high lights of the entire performance."—*Philadelphia Record*, March 24, 1926.

"Miss Alcock sang beautifully, the lovely aria 'Voce di donna' being a real gem of sympathetic vocal expression."—*Philadelphia Evening Bulletin*, March 24, 1926.

#### As "Maddalena" in *Rigoletto*

"Merle Alcock, who was a vivacious gypsy girl, as Maddalena, in the last act, her contralto tones contributing richly to the Quartet."—*Evening Bulletin*, March 24, 1926.

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#### As Soloist with "Schola Cantorum" Carnegie Hall, New York

"Miss Alcock sang with a delightful and unaffected simplicity her group of solo songs. Her diction was admirable, her phrasing that of a finished musician."—Olin Downes, *New York Times*, March 11, 1926.

"There was a setting in folksong manner by W. H. Hadow of Louise Imogen Guiney's peculiarly poignant poem, 'An Irish Peasant Song,' that had the thrill of tears in it; although this may have been and probably was due more to the words themselves and the simple but deeply affecting way Merle Alcock sang it, than to the melody itself."—Irving Weil, *New York Journal*, March 11, 1926.

"The piece de resistance of the evening, however, came in the solo rendition of three songs of the British Isles. These unpretentious little ballads were rendered with verve and personality that proved that Miss Alcock's Metropolitan appearance in more substantial roles has not altered her understanding of the simplicities that lie close to the hearts of the people."—*Musical Courier*.

"For me, two outstanding impressions were the 'Rosa des Rosas' in which Mme. Alcock sang the contralto part with fine art and the '...—Olga Samaro, *N. Y. Evening Post*, March 11, 1926.

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## THE SAINT CECILIA CLUB HAS A BIRTHDAY

The famous women's choral society known as the Saint Cecilia Club of New York had a birthday on April 6 and celebrated it with a luncheon at the Waldorf-Astoria Hotel where nearly all of the present members of the club, a number of past members, and a distinguished array of invited guests, all of whom had in some way been connected with the club work, gathered together to congratulate each other and Victor Harris, the club's musical director, upon many happy hours of hard work and many successful concerts that have made and marked the club's history.

The Saint Cecilia Club began in a small way in 1900. It was not then known as the Saint Cecilia Club, and consisted only of a few ladies who went around to each other's houses every Tuesday morning to sing together. Mr. Harris was asked to take charge and direct their activities. He accepted on condition that they would come to his studio, which was at that time in Thirty-third Street, and on condition, further, that they would work. They agreed, and the success of the chorus soon began to show itself. The membership grew very rapidly, and it became evident before long that it would be well to organize in a regular way and give the club a name.

It was on April 6, 1906, twenty years ago, that the Saint Cecilia Club held its first meeting. It was already at that time a body of singers of the first class, and it was only a short time before it became known to fame outside of New York. Composers then began to compose special music for it, its conductor, Victor Harris, being one of the first to do so. He made, too, a very great number of arrangements for women's voices, more than two hundred, mostly for three parts, some of them with a fourth part optional. These were selected from the music of every nationality and also included folk songs, and many of them have been sung by the Saint Cecilia Club.

Nothing speaks more clearly of the real importance of the Saint Cecilia Club than the list of eminent names attached to works written especially for it and dedicated to it. Not only Mr. Harris himself, who is as famous as a composer as he is as an arranger and conductor, but also many of the noted composers of this country and Europe have placed their names in that list. A partial record of those names here follows: Mrs. H. H. A. Beach, William Berwald, Howard Brockway, Frank Bridge, Clough Lighter, Charles Wakefield Cadman, George Chadwick, Natalie Curtis, Clarence Dickinson, James P. Dunn, Carl Deis, J. Bertram Fox, Arthur Foote, Cecil Forsyth, Gustave Ferrari, Samuel Gains, Henry Hadley, Victor Harris, Sir George Henschel, Frank Hastings, Bruno Huhn, Edward Horsman, Sidney Homer, Philip James, A. Walter Kramer, Edgar Stillman Kelley, Liza Lehmann, Margaret Rutherford Lang, Franco Leoni, Charles F. Manney, H. A. Mathews, Nicola Montani, James H. Rogers, Louis Victor Saar, David Stanley Smith, Charles Gilbert Spross, Gerrit Smith, Oley Speaks, Deems Taylor, William Wolstonholme, Charles Villiers Stanford—an imposing array of names, forty-two of them, mostly famous both here and abroad. Some of these composers wrote several pieces for the club, and Mr. Harris in his address at the anniversary luncheon, counted up over

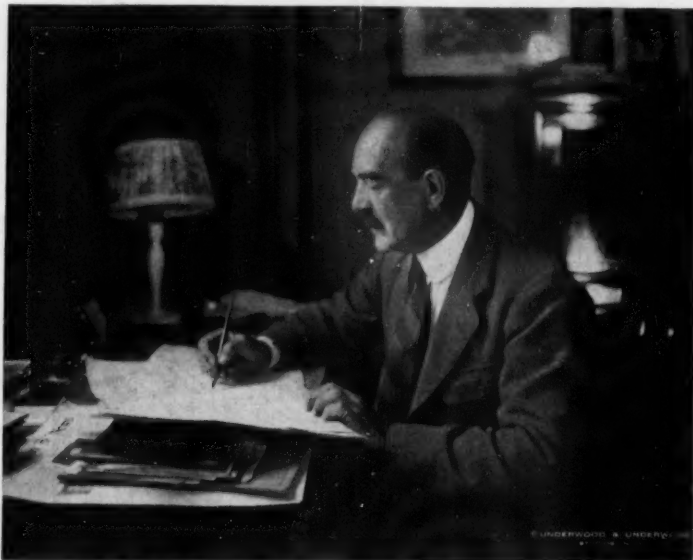
ninety compositions written for the club and given by the club in its twenty years of existence, so that there were each year between four and five new choral works inspired by this body of singers and by them first presented to the public. In addition to this, many other composers sent Mr. Harris works which he found impossible to include in the club programs.

The Saint Cecilia Club has stimulated singing by women in the entire United States and has also added greatly to the music available for such organizations. When this club was organized twenty years ago the quality of the available music was poor and the quantity small. Today the quality is high and there is a large volume of music already in print with more being written every day. The Saint Cecilia Club has used actually only about one-fifth of the music dedicated to it so that we have here alone nearly five hundred pieces directly inspired by this club's activity, apart from the many arrangements made by Mr. Harris. During its twenty years of existence the Saint Cecilia Club—not to speak of the smaller organization out of which it grew—has given about four hundred different works.

As to why the club is as good as it is, the secret lies no doubt primarily in the energy, perseverance and musicianship of its conductor. Also, his personality must count for something. At least, when one learns that the Tuesday Morning Club when he took charge had seventeen members and that after four years it had eighty-five members, one realizes that Mr. Harris must have won the affection as well as the approval of the singers under his control. This came out rather delightfully in the two addresses made at the club's anniversary luncheon. Mrs. Thomas H. Russell, president, speaking for the club, gave particular praise to the former president, Mrs. Lancaster Morgan, for her un-failing spirit of leadership and for her great value to the club along the line of organization. Later Mrs. Russell presented Mr. Harris with an illuminated parchment as a token of the club's appreciation, and brought out with a good deal of humor that Mr. Harris was a stern task-master but that they loved him anyway. And Mr. Harris, in reply, said that it was particularly appropriate that the luncheon should have been held in that particular room where so many rehearsals had been held and so many battles fought, and in concluding his remarks he bade the club farewell for

the summer until all should meet again in the fall, when the annual "slaughter" would begin again.

Quite apart from these friendly though spirited conflicts between leader and led, the club has had its bad times, especially during the war, when it seemed almost impossible to continue it owing to financial stress. At this juncture John H. Flagler came forward and presented the club with a substantial fund in memory of his wife, Alice Mandlick Flagler. There have also been other gifts, there is a large associate membership, and the club's active members also pay regular membership dues—an indication of the fine club



VICTOR HARRIS.

spirit as well as of the natural demand for active membership in so successful an organization.

As to membership, Mr. Harris is strict as to the material accepted, and gives very careful examinations to applicants. He demands two things: voice quality, and a true ear for correct pitch. He considers these things more important than musical knowledge. Sight reading, he says, will be learned by practice, but if voice quality and ear for pitch are lacking the result of a perfect ensemble can never be attained. The club has at present about 135 active members among whom are four of the original members of twenty years ago. At the anniversary luncheon a number of the old members, now retired from active work with the club, were present, and the guests of honor were John Barclay,



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#### John D. Sample Locates in Chicago

John Dwight Sample, American dramatic tenor, who scored a brilliant success at La Scala in Milan, interpreting the leading tenor role in the new opera of Pizzetti's Deborah and Jael, is now located in Chicago, where he has opened a vocal studio in the Fine Arts Building. Mr. Sample, who sang many times at La Scala under the direction of Toscanini, not only created the leading role in the above mentioned opera, but was also chosen to sing the tenor role in the Resurrection of Christ by Perosi at the Augusteo in



JOHN SAMPLE  
as Sisera.

Rome. While in Italy, Mr. Sample often sang the tenor role in Verdi's Otello, Rhadames in Aida and Manrico in Trovatore. From Italy last year, Mr. Sample went to Germany and sang with marked success at the Berlin Opera as well as on a tour through the Rhine cities. Mr. Sample is not only familiar with the Italian operas but also with the Wagnerian School and German Lieder. The German people's approbation was as genuine and spontaneous as that of the Italians, and the critics of Germany were as eulogious for this American as were their confreres from Italy.

As a teacher of voice, Mr. Sample gained wide prestige in America, and his coming to Chicago will be looked upon with pleasure not only by prospective students, but by the musical profession at large.

A number of years ago Mr. Sample began his studies abroad, where he remained for years. Seven years were spent in Italy, where he studied with Vincenzo Lombardi. Mr. Sample afterwards sang in most of the leading theaters in that country until two years ago when he sang at La Scala and then came back to his native land, expecting to be engaged either by the Metropolitan or Chicago opera companies. In the meantime, he opened his vocal studio, as he believed that it is just as high an honor to rank as a great teacher as it is to be given the greatest recognition as a singer.

#### Henry Hadley's Easter Activities

Henry Hadley was very active during the Lenten season. On March 24, he gave the second of two concerts presenting the Rodman Wanamaker Collection of rare Italian violins, violas and cellos, with a string orchestra composed of members of the Philharmonic Society of New York, which he conducted, with Efreim Zimbalist as soloist. On Palm Sunday, at the Church of St. John the Evangelist's service of Lenten Music, the following of Mr. Hadley's works were included: Angelus from Symphony No. 3, followed by a soprano solo, O Ice and Snow, sung by Inez Barbour; A Prayer, for piano and violin, dedicated to King Albert of Belgium, and his Easter Anthem, Christ Our Passover, completed the program. Ernest C. S. Graham is the organist and choirmaster of the church, and the soloists are Inez Barbour, soprano; Elizabeth Wright, contralto; Gilbert Stanley, tenor, and Frank Croxton, bass, with a selected orchestra from the New York Philharmonic Society.

On Easter Sunday, Dr. Hadley gave another program at the same church, assisted by twenty musicians from the New York Philharmonic Society and Inez Barbour, soprano.

#### Diller-Quaile School of Music Recital

Pupils from the children's classes of the Diller-Quaile School of Music appeared in recital at Town Hall, New York, on March 20. Those taking part in the program were John Milliken, Ellen Mundhenk, Newton Graham, Elizabeth Rufus, Edgar Stillman, Miriam Berg, Irma Jurist,

Edythe Sterling, Rita Miller, Fred and Peggy Eagle, Joy Browning, Margaret Livingstone, Dorothy and Stanley Silverberg, Helen Houston, Elice Herz, Ethel Elfenbein, Libbie Roe, Leon Rudin, Barbara and Olivia Bird, Sarah and Mary Flanders, Bob Wolff, Robert Ellner, Hermine Isaacs, Ruth Mac Gregory, Gertrude Sweet, Priscilla Kennaday, Adal Cafagna and Richard Dana.

#### Erie Notes

**Erie, Pa.**—A concert by local talent was given at the First United Presbyterian Church, on February 18. The performers were Albert Dowling, Peter Cowser, George Geiger, Frank Liebel, Mazie Mayo, Anne Wilson, Clara Ricart and Leo Miller.

On February 20, Gladys M. Stein presented eight of her piano pupils in a musicale at her home.

Wilson Laird, Wallace Brooks and Walton Brooks, pupils from the Toy Symphony classes of Gladys M. Stein, appeared on a program at the Brown's Avenue Presbyterian Church on February 21.

The Orpheus Male Chorus, Wilson Root Bushnell, director, gave its second concert of the season, February 25. Mrs. Hildred Morrow, formerly of Erie, was soloist.

Eugene Haesner, bass-baritone, gave a song recital in North East, Pa., on February 25. He was assisted by Margaret Kochenderf, soprano, and Elsa Loomis, pianist.

Voice pupils of Hilda Schnurman gave an enjoyable studio recital on February 27.

The third annual exhibition of paintings by local artists was opened February 28, in the Public Library. G. M. S.

#### Peabody Conservatory Hears Charles Cooper

Charles Cooper, of the piano department of the Peabody Conservatory, gave an intricate and taxing program on March 19 at that institution, displaying a powerful tone, brilliant technic and a gift of interpretation that commended him to his audience. The Baltimore American said of him: "Charles Cooper did quite the best playing of his Baltimore career. There was a sparkle, a brilliance and a cleanliness devoid of sentimentality in his first group." Said the Baltimore Evening Sun: "He held the interest of the audience from beginning to end and by clarity as well as understanding and taste invested the various numbers with a vitality that made the recital an event of real significance."

#### Pupils of Florence Ware in Light Opera

Louise Baer, artist-pupil of Florence Ware, has been engaged to sing in the new Shubert production of Countess Maritza, which will open shortly in New York. Sue Lake, another of Miss Ware's pupils, will appear in the revival of Pinafore at the Century Theater. Miss Ware is specializing in the training of voices for light opera.

#### Manen a Popular Artist

Juan Manen's opera, Weg Zur Sonne, is scheduled for performance in Braunschweig, Germany, in April. The composer is at present in Paris playing with the Conservatoire Orchestra and is also conducting in the French Capital. Mr. Manen enjoyed a busy season in concerts abroad.

# John Dwight Sample

## Vocal Studios

### Announce

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### NATIONAL HARP CONVENTION HELD IN LOS ANGELES

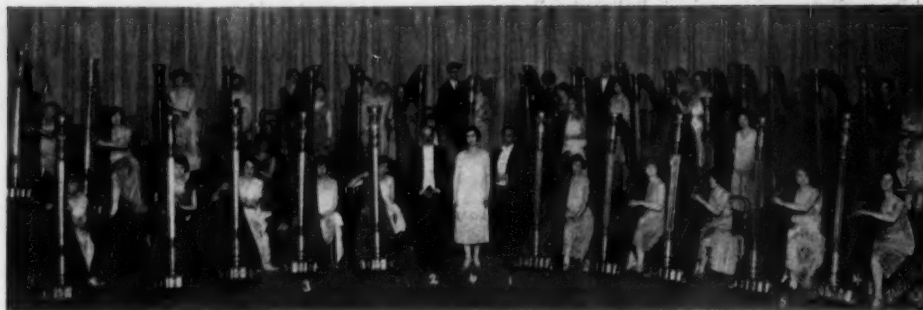
LOS ANGELES, CAL.—The Sixth Annual National Harp Festival was held in Los Angeles, March 18 and 19. Thursday, Friday and Saturday an exhibition of harps of various types and makes was held in the foyer of the Biltmore ballroom. Thursday evening, at the Philharmonic Auditorium occurred the Festival Program, the proceeds of which went to a harp scholarship fund. This program was attended by a full house. The curtain went up on a scene of unusual beauty. Over sixty golden harps were on the stage each with its player beside it, the ladies gowned in rainbow colors. The opening number was a grand ensemble of harps, *The Star Spangled Banner*, conducted by the president of the Los Angeles chapter, and *The Song of the Volga Boatmen*, conducted by Carlos Salzedo, president of the National Association. The second numbers were *Beau Soir* by Debussy, arranged by Kahgan, and *Suleika* by Mendelssohn, for voice and harp, Lenore Ivey, soprano, and Alfred Kastner, harp. This was followed by a double number, *Jardin Mouille*, and *Fantasia* by Jacques de la Presle and *Sesare Galeotti* respectively, played by Alfred Kastner. Next, Debussy's *Pastorale* for the flute, viola and harp and *Rohozinski's Assez Vif* from *Suite Breve*, played by Jay Plowe, flute, Philip Kahgan, viola, and May Hogan Cambern, harp. Then came the harp ensemble playing Noly's *Festival Music* and *Poentiz Spukhafte Gavotte*. Carlos Salzedo, the national president, played a triple number—*Sarabande*, *Couperin*; *Giga*, *Corelli* and a group of his own compositions—*Mirage*, *Introspection* and *Whirlwind*. Lenore Ivey and Alfred Kastner gave another double number for voice and harp—*Berceuse* by Ropartz, Schumann's *To the Moon* and *To a Hero*. The ensemble was assisted in its next number by dancers from the Belcher School of Dancing giving first MacDowell's *To a Waterlily* with Fay Kastner in a solo dance, and *Amaryllis* with a group of dancers. The program closed with ensemble playing Mozart's *Minuet* from the symphony in E flat.

Friday at 9:30 a. m. the annual business meeting of the National Harp Association met at their headquarters at the Biltmore Hotel. At 2:00 p. m. an open forum was held in the foyer of the Biltmore ballroom conducted by Carlos Salzedo. At 5:00 p. m. came the examinations for professional membership. The jury consisted of Charles Wakefield Cadman, Lucia Laraia, Nini Marcelli, Walter Henry Rothwell and Carlos Salzedo. Friday at 7:00 p. m., a banquet was given in the music room of the Biltmore Hotel. Additional details of the harp convention will appear in an early issue. B. L. W.

#### Marion Alice McAfee in Demand

Marion Alice McAfee, concert soprano, is constantly on the alert, for each week she fills engagements in hotels, clubs, and private homes. On January 17 she gave an entirely new program at the Flanders Hotel, Chicago, just one month after her first appearance there. January 24, an appreciative audience applauded enthusiastically each number Miss McAfee sang at the Musical Guild House, Chicago. Due to an accident, she was delayed in reaching her destination on time, but when she began her program, her outward poise was so calm and voice so well controlled that no one was aware of any inward disturbance. February 7, Miss McAfee gave a joint program with Verlye Davis, thirteen-year-old harpist-composer, at the Quadrangle Club, University of Chicago. The Musical Guild, Inc., which has recently organized an engagement committee and is cooperating with many clubs in furnishing its professional members for whole or joint programs, procured the services of both Miss McAfee and little Miss Davis. A discriminating audience warmly applauded each number and there were many recalls and encores. February 28, Miss McAfee filled a return engagement at the Orrington Hotel, Evanston, Ill.

It is interesting to watch Miss McAfee's progress in the musical profession, as she attempts to do things at which many another artist would hesitate. The Civic Music Association of Chicago engaged her to sing a joint program



PARTICIPANTS IN SIXTH ANNUAL NATIONAL HARP FESTIVAL, held in Los Angeles, Cal., March 18 and 19. Among those to be seen in the photograph are (1) Carlos Salzedo, president of the National Association of Harpists, (2) Alfred Kastner, festival manager and president of the Southern California Chapter of the association, (3) May Hogan Cambern, chapter secretary, (4) Gertrude Peterson, chapter assistant secretary, (5) Lucy Lewis, chapter treasurer, (6) Lenore Ivey, vocal soloist. (Photo by Weaver.)

with John Rankel, baritone, and Charles Lurvey, accompanist, the afternoon of February 14 at Hamilton Park, a location quite the extreme from Evanston. A few days later Mrs. Robert Campbell, one of Evanston's most charming hostesses, sought her services to complete the happiness of her daughter's engagement announcement, to take place that same day at a tea between five and eight. By careful planning, Miss McAfee managed to change her costume in twenty minutes and arrived at the Campbell home by seven, thus showing what one friend will do for another. Even though she had given three groups in the afternoon and several encores, there was no trace of weariness in her singing that evening and those who had waited especially to hear the much-talked-of Marion Alice McAfee felt well repaid.

#### BALTIMORE, MD.

BALTIMORE, MD.—To borrow from the parlance of the race course, whose season is about to start hereabouts, the musical year is on its homestretch. While several concerts and recitals still remain, Baltimore's music lovers are looking forward to what may be expected in the 1926-27 season.

Several splendid artists have appeared here recently, among them Mme. Galli-Curci, who drew a very large house. Mme. Galli-Curci, whose recital was unquestionably the most satisfactory she ever gave here, was offered a tremendous ovation.

The Philharmonic Orchestra gave its last concert of the year with Wilhelm Furtwaengler wielding the baton. It was his Baltimore debut and most pleasing from every standpoint. The Philharmonic has announced a series of concerts for next season and this excellent body of musicians has every reason to be satisfied with the large audiences it has had.

The Baltimore Symphony has given two concerts recently. At the regular night appearance, Joseph Szigeti was the soloist. He made a profound impression and has already been scheduled for a recital next season. The orchestra concluded its series of morning concerts for children. The occasion was made noteworthy by the appearance of Oscar Shumsky, the nine year old violin prodigy. He gave a remarkable performance. These concerts for children have drawn capacity audiences throughout the season and Director Strube has made them most interesting at all times. The talk by Henrietta Baker Low at each concert has added considerably.

The Baltimore Music Club, the organization of women interested in music, gave two interesting concerts recently.

At the first, music of Civil War days and of the present time were contrasted in two original scenes which are worthy of repetition many times. The other concert was a Baltimore Composers' Day, at which works by George Siemon, Franz C. Bornschein, Abram Moses, Frank Bibb, Otto Ortmann, Louis Cheslock, Katherine E. Lucke, Emma Hemberger, Howard Thatcher, A. Lee Jones, Marie L. Welch and Gustav Strube were given. Baltimore has every reason to be proud of the work of its serious musicians.

One of the most interesting recitals in the Peabody Institute course was that given by Richard Bonelli, baritone of the Chicago Opera Company. This young singer has a host of followers in Baltimore from several years ago when he appeared in summer opera and to which were added many more when he recently sang here with the Chicago Company.

The Flonzaley Quartet gave its usual scholarly recital in the Peabody series. L. D.

#### Philadelphia Pays Tribute to Lisa Roma

Lisa Roma, dramatic soprano, gave a song recital in the foyer of the Academy of Music, Philadelphia, on March 26, which was claimed by the critics to be attended by one of the largest audiences that had been assembled there this season. In commenting on the recital the Evening Public Ledger observed that "Miss Roma was in splendid voice and sang a difficult program, displaying not only perfect vocal execution and tone, but also remarkable interpretative gifts."

In addition to a superb natural voice, Miss Roma possesses great skill, her tone production and placement being perfect, while her enunciation in four languages left nothing to be desired. But even above her natural and technical equipment must be placed the interpretative power which she possesses. She is undoubtedly one of the best of the younger American singing talents today." The critic of the Philadelphia Evening Bulletin was equally enthusiastic, declaring that "Miss Roma gave convincing evidence of the talent and artistic ability which have won emphatic successes for her elsewhere—in opera in Berlin, where she sang Mimi in *La Boheme*, and in concert in several cities in this country since her return. Miss Roma's voice is a soprano of dramatic scope and power, of a full, clear, steady tone, and a quality which, partaking also of the lyric, would seem especially to fit her for operatic work." The Philadelphia Inquirer reported that "Vocal versatility, admirable art, and pleasing presence combined to make Lisa Roma's recital in the Academy of Music Foyer an event of genuine musical interest. This Philadelphia soprano, who has not been heard here for some seasons, displayed a mellowed musicianship that amply earned the enthusiasm of her audience." Miss Roma is an artist pupil of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia.



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## FOREIGN NEWS IN BRIEF

## Paris

**FRIEDA KWAST-HODAPP HAS SENSATIONAL PARIS SUCCESS—**(Paris.) The German pianist, Frieda Kwast-Hodapp, has had a sensational success at her concert with Gabriel Pierné. Her rendering of Busoni's piano concerto was greeted with such overwhelming enthusiasm that she has been engaged for one of the Colonne concerts next autumn—a most unusual occurrence. R. P.

**PARIS OPÉRA TO PRODUCE ROSENKAVALIER NEXT SEASON—**(Paris.) Both the Opéra and the Opéra Comique have been competing for the rights of production of the Rosenkavalier. It is now announced that the Opéra has won and has sole rights for a number of performances. The Director, M. Jacques Rouché, made a special trip to Monte Carlo to see the production there and will bring out the opera early next season. S. J.

**A NEW FRENCH OPÉRA BOUFFÉ—**(Paris.) The Grand Theatre of Bordeaux has added another novelty to its list. After giving *Le Coq d'Or* its first French performance its directors produced *Isabelle et Pantalon*, an opéra bouffe by Roland Manuel on a libretto by Max Jacob. The composer is young, but his music shows originality and daring, though it is eminently "singable." The work was very warmly received. N. de B.

**PARIS, TOO, HAS ITS WOMAN CONDUCTOR—**(Paris.) A mild sensation has been created here by the appearance of a woman, Eva Brunelli, as conductor of the Orchestre Pasdeloup at the Salle du Conservatoire. Critics have been discussing the event with interest, noting that she managed quite well on the whole, her *Symphonie Pathétique* of Tchaikowsky even receiving special mention. Everyone is wondering whether this daring example will encourage other women enthusiasts, the lack of male orchestra leaders being truly pitiful. Ethel, where are you? N. de B.

**LES AMANTS BYZANTINS HAS PREMIÈRE—**(Paris.) The long awaited musical drama, *Les Amants Byzantins*, libretto by Huges Le Roux and music by Henry Wollett, had its première at the Opéra in Havre before the assembled critics of both Havre and Paris. The story is founded on a Norwegian saga of the eighth century. Hilda Roosevelt was an impressive and effective Irene, while Carpelly gave a convincing performance of the battling Domrond. The stage

decorations were specially made and added much to the success of the evening. Henri Wollett is a composer whose works are often heard on concert programs in Paris, where he has a devoted following among musicians and the public. N. de B.

**LIÈGE PARTIAL TO AMERICANS—**(Paris.) Francois Gaillard, director of the Liège Théâtre Royal, has such faith in American ability after the success obtained by Lucille Chalfont, that he has offered George Trahert, once a musical star on Broadway, the opportunity of making his debut in *La Traviata* this month. It is also rumored that Harriet Maconnel, the American contralto, will be engaged by M. Gaillard for next season in Liège. N. de B.

**AMERICAN SOPRANO DOING WELL AT OPÉRA COMIQUE—**(Paris.) Hallie Stiles, American soprano, who made a brilliant début recently at the Opéra Comique, will sing again on April 16 in *Bohème*. In May she will make her first appearance in *Manon*. Miss Stiles is the only American now regularly engaged in this opera house and she has a contract for two years. This summer she will sing in Deauville. N. de B.

## Berlin

**TONKÜNSTLERFEST IN CHEMNITZ—**(Berlin.) The program of the Tonkünstlerfest to be held this year in Chemnitz is now complete. The orchestral works, most of which will be "first time" performances, include Berthold Goldschmidt's overture to the *Comedy of Errors*; Wilhelm Maximilian Maler's concerto for piano and string orchestra; Joseph Messner's symphony, *Das Leben*, for soprano solo, women's chorus, string orchestra, harp and piano; H. W. von Waltershausen's symphonic poem, *Hero and Leander*; Hermann Bischoff's *Rondo for Orchestra*; Klaus Pringsheim's *Gesänge mit Orchester*; Hermann Reuter's concerto for piano and chamber orchestra; Hermann Ambrosius' fourth symphony, op. 42, and Hermann Hans Wetzler's *Assisi Legend* for orchestra.

The big choral works are Paul Müller's *Te Deum*, and Karl Weigl's *Weltfeier*, a symphonic cantata for tenor, baritone and mixed chorus. Both works require a full orchestra. There will also be some smaller choral works: Erwin Lendvai's three to five part a cappella *Choir Variations*; Friedrich E. Koch's *Motets and Madrigals*; Hugo Hermann's madrigal, *Landsknechtsleben*, and *Totentänze* for from four to eight parts. Both of Hermann's works are written for a chamber chorus.

The chamber music works will consist of two string trios by Viktor Michalczyk and August Reuss; a string quartet by Gustav Geyerhaas; a chamber symphony by Max Butting; a

sonata for violin and piano by Otto Siegl and Paul Höffer's *Serenade*. M. P.

**FILMS TO TEACH MUSIC—**(Berlin.) The state conservatory in Berlin made several films for the purpose of teaching music. These pictures are claimed to give a very good insight into the physical movements used in the playing of instruments. They have been so successful that they are now to be presented to the general public at specially arranged performances. C. H. T.

**BAYREUTH JUBILEE TO BE CELEBRATED AT WEIMAR—**(Berlin.) As there is to be no festival at Bayreuth this year, the fiftieth anniversary of the Bayreuth Festival Theater will be celebrated at Weimar on June 25. The chief event will be a Richard Wagner concert at which many well known artists will appear. C. H. T.

**JERITZA APPEARING AT BERLIN OPÉRA—**(Berlin.) At last, after five years' absence Maria Jeritza is to sing again in Berlin. Negotiations are under way with the State and Municipal Opera Houses but it is practically certain that she will sing in the former. C. H. T.

**KÖNIGSBERG OPERA GETS FIFTY THOUSAND MARKS SUBSIDY—**(Berlin.) The Prussian Minister for Art and Education has placed fifty thousand marks at the disposal of the magistrate of the city of Königsberg, in order to help save the Königsberger Opera House. This sum, together with the help of the city and the province of Ostpreussen, will be sufficient to keep this old and worthy institute alive. C. H. T.

**BERLIN OPERA TEMPORARILY MOVES TO KROLL—**(Berlin.) The proposed plan to make structural alterations in the Berlin State Opera House will be put into effect this spring. On May 2, Parsifal will be given, the last performance for six months. During the alterations "business will be carried on as usual" at the Kroll Theater. C. H. T.

**NEW GERMAN OPERAS—**(Berlin.) The opera industry shows no signs of slacking up. Here are four more about to be projected upon an unsuspecting world: Paul Hindemith is working on a text by Ferdinand Lion called *Cardillac*; Franz Schreker is equally busy on *Christophorus*, the text, which as usual is written by this prolific composer, is based on a modern legend; while Julius Weismann and Kurt Weill have just finished operas entitled *Regina del Lago* and *Royal Palace* respectively. Weismann has taken for his text Walter Cole's novel of the same name and Weill's libretto for his one-act is by Iwan Goll. M. P.

## London

**CARNEGIE TRUST TO PUBLISH TWO NEW WORKS—**(London.) Two new works by British composers are recommended for publication by the Carnegie United Kingdom Trust under the music publication scheme for 1926. The following are the compositions, with comments by the adjudicators:

Harry Farjeon: *Phantasy Concerto for Piano and Chamber Orchestra*. Of a certain originality and possessing marked vitality of rhythm. The balance between the piano and the small orchestra is admirably contrived.

Alec Rowley: *The Princess Who Lost a Tune—A Play Without Words*. A pleasantly fanciful setting of a mime play. Without making excessive demands in performance it will undoubtedly produce an excellent effect. Written for quite a small orchestra.

Fifty works were submitted, but the standard was lower than in previous years, and the adjudicators made only two awards. Both Mr. Farjeon and Mr. Rowley are already known as composers, the former of piano compositions and the latter of works for children. M. S.

**SIR THOMAS BEECHAM TO RE-ENTER OPERATIC FIELD—**(London.) Sir Thomas Beecham has announced his intention of joining the British National Opera Company, provided the public yields sufficient support. Sir Thomas is so popular a conductor that it is confidently expected that the support will be forthcoming. M. S.

**DE LARA'S NATIONAL OPERA SCHEME MAY SOON BE REALIZED—**(London.) Isidore de Lara's scheme for a national opera house in London may soon be realized. At a meeting at the House of Commons recently a proposal to form a permanent De Lara Opera House League was unanimously passed. A provisional committee has been elected to set up the league, and an appeal will be issued to raise funds for the furtherance of this project. M. S.

## Vienna

**KLENAU FETED AS COMPOSER AND CONDUCTOR—**(Vienna.) The double honors of composer and conductor fell to Paul von Klenau, Danish musician, on the occasion of the fiftieth performance at the Vienna Opéra of his ballet, *Little Ida's Flowers*. By special invitation of the government and director Schalk, Klenau directed the jubilee performance as guest, and received an ovation from the full house. *Little Ida's Flowers* has been produced by no less than forty theaters throughout Europe during the last few years, and ranks as one of the most successful ballets of the last decade. P. B.

**RICHARD STRAUSS NEWEST COMPOSITION—**(Vienna.) The latest work from the pen of Richard Strauss is a Festival Hymn written for the golden wedding of Mrs. and Mr. Isidor Mautner, an Austrian captain of industry. The Mautner couple are famous Maecenases; it was at their beautiful home that Erich Korngold made his debut as a composer at the age of twelve and Strauss is a close friend and frequent guest of the wealthy family. P. B.

**HISTORICAL VIENNESE THEATER'S 125TH JUBILEE—**(Vienna.) The celebrated Theater an der Wien, where Mozart's operas, notably *The Magic Flute*, and most of Johann Strauss' operettas were produced for the first time anywhere, commemorates the 125th anniversary of its foundation. A number of festival performances will celebrate the event. The jubilee almost coincides with the 400th consecutive performance of Granichstädten's operetta, *Der Orlow*, and with the première of Kalman's new piece, *The Circus Princess*, at the same house. P. B.

## Italy

**ASSISI FESTIVAL CONCERTS POSTPONED—**(Rome.) The sacred concerts in conjunction with the St. Francis Festival at Assisi which were to have taken place last month have been postponed until August. They will be given at Perugia, August 15-20. D. P.

## Miscellaneous

**YOUNG AMERICAN VIOLINIST HAS SUCCESSFUL DEBUT IN AMSTERDAM—**(Amsterdam.) The Spanish pianist, Iturbi, (Continued on page 46)

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## \$50,000 FELLOWSHIPS AND FREE SCHOLARSHIP OFFERED BY CHICAGO MUSICAL COLLEGE

It was officially announced this week that, beginning with the fall term at the Chicago Musical College, prizes and free fellowships to the extent of \$50,000 will be given out by that institution, where heretofore only \$25,000 in prizes

and fellowships were offered. In major studies, heretofore, fellowships were given to students for one lesson a week. The winners of fellowships now will receive two free lessons weekly during the collegiate year.

### Singers from Regneas Studio Meet with Pronounced Success

Perhaps no studio has ever had a larger galaxy of successful artists before the public than the vocal studios of Joseph Regneas, who will continue to teach at Raymond, Maine, throughout the summer, at the close of his New York season on June 17.

Nevada Van der Veer, renowned American contralto, set the ball rolling last week by her superb performance of the St. Matthew Passion in Detroit, with Gabrilowitch, followed closely by the overwhelming success of Elsa Alsen, German dramatic prima donna, in Buffalo with the Detroit Symphony Orchestra, under the baton of Gabrilowitch, when she sang Isolde's narrative and Brunhilde's Immolation.

None the less successful was the second New York recital of Os-ke-non-ton, Indian baritone, at Town Hall, who brought from an audience which tested the seating capacity of the hall a spontaneity of appreciation and applause seldom witnessed. Os-ke-non-ton for the third time has had to change the date of his sailing to meet the insistent demands for him in this country and now it is definitely fixed that after numerous appearances, the last of which is with the Bankers' Association on May 1, Os-ke-non-ton will sail for Europe, where he has been obliged to eliminate entirely his intended visit to Belgium and Germany, and curtail his stay in London to four weeks.

Henry Clancy, New England tenor, upon whose annual summer work at Raymond, Maine, comment has often appeared in these columns, has entered upon his duties as soloist at the Fifth Avenue Presbyterian Church and at

Temple Emanuel—two of the most prominent houses of worship in New York City. The Easter services at which the new tenor had a prominent part, ushered in a very valuable asset to the New York Music Fraternity—as henceforth New York will be Mr. Clancy's headquarters in winter, and Raymond, Maine, in the summer.

Louise Hubbard, just returned from a trip to Texas, has only the most glowing reports of her reception in the South. This singer has again signed for the coming year as soloist in the Fifth Avenue Presbyterian Church. And as the leading voice of the Victor Quartet, her splendid voice and art are appreciated weekly over WEA, by whom this fine body of singers are especially engaged to help keep on a high plane of artistic excellence the standard of music for which WEA wishes to stand.

Alice Godillot—heard each Sunday at the Park Avenue Baptist Church—scored a splendid success with the Brooklyn Orchestral Society recently. Mme. Godillot is one of the busiest singers in New York and there has not been a week since September that this young singer has not had three or four performances.

Mme. Godillot and Mr. Clancy are being groomed for New York recital, and Mr. Regneas predicts that both recitals will call for more than ordinary recognition.

### Gramercy Music School Benefit

The first of three concerts for the benefit of the Gramercy Music School was given on April 8 at the Art Center, 65 East 56th Street, by Laura Williams, whose program was entitled Folk Songs of Arabia and the West. These included Irish, English, French, Italian and other songs in

various arrangements, and a whole set of Arab songs, collected presumably by Miss Williams herself. A group of piano pieces was played by Agnes Bodholdt Conover.

The next benefit will be given April 15 at 3:30 by Katherine Ruth Heyman.

### Tenth Anniversary of Children's Concerts

Next fall will mark the tenth anniversary of the Children's Concerts given by Walter Damrosch as part of the activities of the Symphony Society of New York. A decade ago, Mr. Damrosch discovered that the Young People's Concerts which he had conducted for so many years at Carnegie Hall for boys and girls of thirteen years upward were not enough. He decided that even younger children should have a chance to hear symphonic music under conditions arranged especially for them. In 1916 the first series of Children's Concerts was inaugurated at Aeolian Hall. Their success was so great that after a few years Mr. Damrosch found it necessary to move them to Carnegie Hall, where larger numbers could be accommodated. For the past few years both the Children's and Young People's Concerts have been held at Carnegie Hall to houses that were sold out long before the season started.

George Engles, manager of the Symphony Society, says that this spring there seems to be greater interest than ever before in the Children's Concerts. Practically all of the old subscribers have already renewed for next season, and there is a waiting list of those who could not be accommodated last year. As usual, the five Children's concerts scheduled for next fall will be held on Saturday mornings, with Walter Damrosch conducting and interpreting the meaning of the music with his fascinating verbal explanations. There is a committee of women sponsoring this series, headed by Mrs. Langdon P. Marvin, chairman, and Mrs. Lansing P. Reed, vice chairman.

Two years ago Mr. Damrosch conducted a Children's Concert in London. It was attended by thousands, and resulted in Paris requesting him to come there to initiate a series for French children. But Mr. Damrosch felt that he must concentrate his work on the young people of America.

# NADIA REISENBERG

*Celebrated Russian Pianist*

## Wins Excellent Commendations of the Press After Her Recent Aeolian Hall Recitals

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### Recital, November 23, 1925

"Nadia Reisenberg was heard by a large audience and won enthusiastic approval. Her performance marked her as a gifted player of brilliance and finish. She played with admirable freedom and poise and tossed off technical difficulties with ease and fluency."—*New York Herald*.

"Nadia Reisenberg did some unusually good things. There was keen constructiveness in her interpretations, with a lively style, clean touch and capable technique."—*New York Sun*.

"Acclaim for Nadia Reisenberg was unanimous. She answered her seventh curtain call modestly."—*New York American*.

"Any pianist who can put as much charm, grace and sprightliness into a time-worn bit of music as Nadia Reisenberg did into Mozart's 'Pastorale Variée' is worth considering seriously. She has a light rhythmic touch she makes her piano sing, and she plays with the utmost clarity and precision."—*New York Telegram*.

"Nadia Reisenberg's outstanding asset is her genuine musical feeling. She has a gentle touch, a good tone, a strong feeling for rhythm, a nice sense of proportion, an attractive playing style, and there is an individual stamp on her playing. Her runs and swifter passages were smooth and musical."—*New York Evening World*.

"Nadia Reisenberg, a young Russian pianist of rare musical nature, won the favor of her first recital audience. The dark slender girl gave a fresh vividness to last night's music in a theme and variation of crystalline charm by Glazounov."—*New York Times*.

"Nadia Reisenberg has brilliance in her flying fingers."—*New York World*.

"Nadia Reisenberg showed sparkling technique combined with flowing rhythms."—*New York Mail*.



### Recital, March 23, 1926

"Miss Reisenberg's Bach playing was good, and showed solid musicianship. The Scarlatti-Tausig Pastorale and Capriccio were so well done that I think if Miss Reisenberg were playing this work behind a screen in competition with many pianists of high standing it would have been difficult for the latter to excel her in style, clarity and delicacy. Miss Reisenberg's playing of the Schumann G minor sonata had many fine qualities. There was a fine sweep of youthful ardor in her conception of the work as a whole."—*Olga Samaro, New York Post*.

"A well-developed, brilliant technique marked Miss Reisenberg's playing, vigor, a crisp, neat, and, when necessary, light touch. Her expressive ability was best illustrated in the Schumann number which suggested no little temperament, ample feeling, well conceived changes of pace."—*F. D. P., New York Herald Tribune*.

"Miss Reisenberg played with tone and unusual poetry and feeling, sonorous but not hard or noisy in fortissimo passages, clear and of carrying quality when she played softly. She played the 'Pastorale' and 'Capriccio' of Scarlatti-Tausig not only with technique, but with fleetness of spirit and the humor that the music contains. Under her hands these pieces had true grace and sparkle."—*Olin Downes, New York Times*.

"Miss Reisenberg has a highly respectable technic and her native dash and impetuosity seems to be directing her into virtuosic paths."—*Pitts Sanborn, New York Evening Telegram*.

"Miss Reisenberg played with a poetical charm that was captivating. Since her debut here a few short seasons ago, Miss Reisenberg's playing has lost none of its poetry, but has gained authority and strength."—*Paul Morris, Evening World*.

"Miss Reisenberg, a New York pianist, has won a place in the foremost ranks of the younger keyboard conquerors."—*Leonard Lieblich, New York American*.

"Her performance aroused considerable enthusiasm. Her sense of line and structure was admirable. Her legato was always lyric and well sustained."—*New York Sun*.

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## NEW YORK CONCERTS

(Continued from page 17)

## Irene Scharrer

Irene Scharrer, English pianist, who created an excellent impression at her earlier appearances in New York, both in recital and with orchestra, gave another recital (her last this season) before an audience of good size in Aeolian Hall on April 9, when she again demonstrated her right to be classed as an artist of outstanding merit.

For this recital she chose an all-Chopin program, containing The Scherzo in C sharp minor, op. 39; C minor Nocturne, op. 48; Preludes F sharp minor, F major, G major, and B flat minor; Mazurka in A minor; Etudes—A flat, op. 25, No. 1, F major, op. 25, No. 3, G sharp minor, No. 6, Three Posthumous etudes, A flat, F minor, and D flat, G flat (black key), op. 10, No. 5, E flat, op. 10, No. 11, and A minor, op. 25, No. 11; as well as sonata in B flat minor. Of these a large number were given by special request.

Mme. Scharrer's work throughout the afternoon revealed sincerity, beautiful tonal color, technical perfection and musicianship. That she delighted her audience was evidenced by the applause bestowed. In addition to the long program she was obliged to give several encores.

Mme. Scharrer will soon sail for her home in England. She will return to the United States next fall to fill a number of concert engagements which are already booked.

## Margarita and Max Selinsky

A well arranged program played in a musicianly manner was that given in Carnegie Chamber Music Hall on April 9, by Margarita Selinsky, assisted by Max Selinsky. The first number was Mozart's Concertante in D major for two violins, played by both artists with an excellent appreciation of the music presented. The ensemble work was admirable, and a fine regard for details was evident throughout the rendition. Mrs. Selinsky was then heard in two groups of solos, including a suite in A minor, Sinding; Grave, Friedeman Bach; Sicilienne, Achron; Etude Caprice, Rode Elman, and Valse Scherzo, Tchaikowsky. She plays with confidence and assurance, her intonation is pure, phrasing excellent, and technic clean-cut. The tone she brought from her instrument was rich and flowing, brilliant or vigorous, according to the composition played.

Of special interest was the group of unaccompanied numbers for two violins. In the Spohr Larghetto the violins blended beautifully. Following came an excellent rendition of Zilcher's Melancolic and also his Danse Caprice, played with dash. This group was concluded with Ries' Perpetuum Mobile, especially arranged for and dedicated by the composer to Mr. and Mrs. Selinsky. Their playing of this number was marked by clarity, and, as in the other selections, there was a unanimity of intention through the performance. The final number was a Concert-Phantasie on Rimsky-Korsakoff's Le Coq d'or, played with a fine range of dynamics by Mrs. Selinsky.

Ida Lichtenstein furnished the piano accompaniments.

## Gertrude Steiner

At Steinway Concert Hall, on West 57th Street, April 9, Gertrude Steiner gave a song recital which well merited the enthusiasm she aroused by her delightful singing. Miss Steiner was well advised in her selection of numbers and found opportunity aplenty for bringing out the best qualities of her voice. She has a voice of good quality and wide

## G. HUBI-NEWMCOMBE, Lyric Author

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range and with further study should go far in her chosen profession. Miss Steiner is a pupil of J. Stener, New York teacher of singing, and undoubtedly owes her excellent training to him.

## APRIL 10

## Boston Symphony (Matinee)

The last New York concert of the Boston Symphony for this season was given April 10, and it might as well be stated immediately that it was one of the most brilliant programs offered by this organization in many moons. Mr. Koussevitsky seemed electrified, and his men caught the light which actually radiated from him, for they played as if inspired. The opening bars of the Bach concerto No. 2 in F major, for violin, flute, oboe and trumpet (Mott's arrangement) possessed a tone quality which lasted throughout the concert. It was one of deep, rich mellowness, impressions of which were only exchanged in the beautiful ephemeral delicacy and grace of the Debussy Images and Ravel's Mother Goose suite. Of these, the first brought fancies of distant dancers in colors of greens and blues and mauves; one could feel these colors in soft materials blowing in the wind. The second was graceful, characteristic, at times humorous, but always charming. Nevertheless it was in the Tchaikowsky fourth symphony that Koussevitsky reached the high spots. It was rendered with an intensity and zest of a true Russian. He gave a poignancy to the theme which rang out insistently in the midst of the most pastoral moments. The first movement is a long and complicated one, but it is also the most important. To Mr. Koussevitsky there did not seem to be any complications; it was done with a fine understanding and a majestic simplicity. The Scherzo was a creditable bit of technical accomplishment in its continual pizzicato. Tchaikowsky himself expected much from it; he would have been exultant at this performance, for the effects of sound and color were most interesting. In the last movement the conductor completely abandoned himself to the overwhelming combinations of sound; there was a sweep to his very movements and it enveloped one to submergence. The audience spontaneously offered the conductor and his men an ovation at the end, and it was truly merited. The concert was engrossing and brought to the fore the finest elements of orchestral music.

## Harvard University Instrumental Clubs

A most interesting and delightful concert was given by the Harvard University Instrumental Clubs on April 10 at Aeolian Hall. On this occasion there was presented a "Vocal Club" which found as much delight in the so-called popular college songs as every other college does. These boys sang with all the enthusiasm and gusto one expects from the undergraduates and the result was a program all thoroughly enjoyed. The numbers sung were Schneider's Band (A. G. Mason, '86), Doan' Yo' Cry Ma Honey (arr. by Frank J. Smith), Up the Street and Johnny Harvard (one of the best of college songs), Rolling Down to Rio (German), Secrets (C. R. Smith), Eight Bells (arr. by Bartholomew) and Australia (arr. by Hancock, '12).

Then, too, there was the Banjo Club, which delighted in such numbers as Officer of the Day, Medley, American Patrol and Harvard Football Medley, all arranged by Rice. Equally entertaining was The Mandolin Club, which played Thousand One Nights Waltz (Strauss), Venetian Love Song and Pizzicati (the latter two also arranged by Rice).

Perhaps the high light of the performance was the jazz orchestra, called the "Gold Coast Orchestra," which played Chinese Lullaby, Sweet and Low Down and Cadman's At Dawning (all arr. by John W. Green). Mr. Green conducted and proved himself as excellent a leader as he is an arranger.

Added to all these were a piano specialty by C. E. Henderson, '28; a banjo specialty by G. A. Norton, '26, L. V. Phelan, '26, and W. P. Pratt, '28; a violin solo by Albert Lind, '29 (a very talented artist); a ventriloquist act by

## APRIL 11

## Youry Bilstin

Youry Bilstin, Russian cellist, gave his second New York recital of this season on April 11, at Aeolian Hall. He played a program of his own compositions and arrangements, nearly all of the works heard in New York for the first time. The composers, besides Mr. Bilstin himself, represented on the program were Vivaldi, Handel, Dittersdorf, Weber, Couperin, Defesch, Haydn, Beethoven and Scriabin. The Defesch composition was a sonata for two cellos in which the second cello was played by Klichko. A note under the Variations Diaboliques by Bilstin said that these variations were composed "in completion of a Methode Psycho-Physiologique (a preparation of the muscles for acquiring and maintaining the highest virtuosity). By consecrating a maximum of an hour a day the artist or pupil is able to overcome all the existing technical difficulties." Mr. Bilstin has a Psycho-Physiologique conservatory in Paris where he teaches not only the cello but all other instruments as well. His own playing gives the impression that he is a first rate musician and his compositions show that he possesses a knowledge of theory as well as invention. His tone is good, his bowing steady and dependable, and his interpretations adhere to classic tradition.

## Friends of Music

The thirteenth season of the Society of the Friends of Music was brought to a glorious close on April 11 with the rendition of Mozart's Requiem. The performance was dedicated to the late Franz Joseph Kneisel and was given with the able assistance of Elisabeth Rethberg, soprano; Merle Alcock, contralto; Max Bloch, tenor, and Michael Bohnen, baritone, as principals, and the Metropolitan Opera Orchestra in addition to the chorus of the Society. Artur Bodanzky conducted.

The Requiem of Mozart occupies a unique place in music due to the mysterious and tragic circumstances which attended its creation. Mozart literally seemed to pour his life into it. It seemed to exercise a remarkable influence upon his health; he failed visibly but the work held a strange fascination. Mozart died before the completion of the opus, fulfilling his declaration that he was writing his own Requiem.

Some of that passion and fervor was manifest in the performance of this work on Sunday afternoon. The principals were thoroughly good. Miss Rethberg's effortless purity of tone and modulation were as exquisite as ever. Merle Alcock sang with impeccable artistry and fine warmth. The male principals were equally as effective. Mr. Bloch sang with considerable feeling. Mr. Bohnen, rather a marked figure at this concert, showed an authoritative technic and fine sonority. Particularly delightful was the rendition by the four principals of the Domines Jesu with its ecstasy of anguished pleading.

The chorus was excellent as usual, showing best perhaps in the Dies Irae, the fine climax in the Lacrymosa, and the Benedictus.

## Sunday Symphonic Society

The ninth concert of the present season offered by the Sunday Symphonic Society was held as usual at the Hampton Theater, on Sunday morning, April 11. A special feature of this program was the Brahms concerto for violin and cello, accompanied by the orchestra. The soloists were Bernard Ocko, violinist, and Lajos Shuk, cellist. It will be remembered that Mr. Ocko was one of the violinists chosen to appear as soloist with the New York Philharmonic Orchestra at the Lewisohn Stadium in 1925.

The orchestra's first number was the Air on the G String by Bach, and the concluding number was the famous Leonore overture, No. 3. Announcement has been made that the final concert of this season will take place on April 25. Mr. Zuro, founder and conductor of the Sunday Symphonic Society, has developed an organization that is of great artistic value. The programs have been of the highest standard and many opportunities have been given to young soloists for an appearance with this organization. The capacity audiences testify to the popularity of Mr. Zuro and his men.

## Will Rogers and the De Reszke Singers

There was a time when New York had Will Rogers every night, Mr. Ziegfeld having been overcome by his beauty and given him a job on the roof to help glorify the American Follies girl. In those days Mr. Rogers used to wear chaps and sombrero and carry a rope, but when he came out on Carnegie Hall stage Sunday night he was dressed up so you would hardly know him, to be sure not in evening clothes (you've got to draw the line somewhere!) but in a sack suit which disguised him almost as well. Then he talked, whipping over an occasional joke, or even more than an occasional joke, for a good three-quarters of an hour before the audience would let him go. Then the De Reszke Singers sang. After that Mr. Rogers, looking much more comfortable, came out again with the aforesaid chaps, sombrero and rope, and kept the folks sitting around until after eleven o'clock. When he got through telling them all he knew he varied things by introducing celebrities, among them the Roosevelt Brothers just back from Tibet, who, much to the disappointment of the audience, had already shaved off their beards. Will had a lot to say about most everybody—President Coolidge, Florida, Evolution, Ku Klux Klan, Prohibition, Congress and other trifles. Sometimes he talked on two topics at once; for instance when he said that "it isn't the land but the liberal interpretation that they place on certain amendments that makes Florida." About 11:05 he stopped twirling his long rope out over the heads of the people in the first three rows, and announced that he had a bed if nobody else had, and was going to call it a day. The people seemed to like Mr. Rogers' visit to the town, judging by the noise they made about it.

The program began with the De Reszke Singers in the trio of the Duel scene from Faust, and between Mr. Rogers' appearances they sang a group. With Hardesty Johnson, first tenor of the quartet, severely ill, the other three singers, Floyd Townsley, Erwyn Mutch and Harold Kellogg made shift to excellent effect, with the aid of Jean Dansereau at the piano. It would, of course, be unfair to judge them un-

## LOUISE HUNTER

METROPOLITAN OPERA SOPRANO



## In Concert:

"Louise Hunter was the picture of youth and idealism. Vivacious, dramatic, lyric, beautiful—were the adjectives that came to mind. Her voice was high, clear, and lyrically bird-like."—*Atlantic City Gazette*.  
"Miss Hunter in concert charmed her hearers with her purity of tone, her youth and gracious manner."  
—*Standard Union of Brooklyn*.

"The modest but comely and much applauded Louise Hunter proved herself a young woman of poise and presence on the stage."—*New York Times*.

## In Opera:

"Singing before a capacity audience and the largest of the week in Offenbach's sprightly and fantastic opera, The Tales of Hoffman, Louise Hunter, the baby Prima Donna, aroused the huge audience to a striking ovation, after Act I, and shared a division of the honors of the brilliantly sung opera with stars like Lucrezia Bori and Giuseppe De Luca."  
—*O. B. Keeler, in Atlanta Constitution*.

"Louise Hunter was the best Musetta the Metropolitan has presented here in a long time. She has a voice of exceptional register, evenness of flexibility, has a charming stage appearance, and is apparently a natural actress as there was a sharp difference between the saucy, coquettishness and the pathos of the role as illustrated in the second, third and last acts."  
—*Evening Ledger, Philadelphia*.

"Louise Hunter as Yniold, was not only effective but her artistry and finish in detail and style, makes her performance of the role one of the most convincing portraits of the performance."—*New York Sun*.

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der the circumstances—but the three young men proved that they are keeping up the high standard which they set themselves as a quartet. A particular favorite of their second group was Mattinata's Leoncavallo, with Floyd Townsley for the soloist. The audience called them for two extra numbers.

### DENVER, COL.

DENVER, COLO.—Frieda Hempel set a high standard for March concerts with her delightful Jenny Lind costume recital, March 1, which was enjoyed by an audience of nearly 9,000 in the Municipal Auditorium. Her great personal beauty and charm, enhanced by the quaint costume of another day, added to her exquisite artistry, were responsible for an evening of unalloyed pleasure. Mme. Hempel was assisted by Erno Balogh at the piano and Louis P. Fritze, flutist. The solo flute numbers proved to be a much appreciated novelty and Mr. Fritze was compelled to add several encores. It was an Oberfelder concert.

Mr. Oberfelder introduced two newcomers to Denver on March 4 as the fourth number of his "intimate recital" series—Myra Mortimer, contralto, and Charles Courboin, organist, who gave an interesting program in the Auditorium Theatre. Miss Mortimer's songs were mostly German, interspersed with old English numbers. She possesses a voice of good quality and range and her perfection of enunciation, in both languages, was especially admired. She was fortunate in having the accompanist, Coenraad V. Bos, as her assistant, and his work at the piano left nothing to be desired. Mr. Courboin left no doubt as to his inherent ability and was obliged to yield several encores.

The Denver String Quartet gave its forty-eighth Chamber Music Party on March 14, at the home of Mrs. Owen E. LeFevre. The personnel is Henry Trustman Ginsburg, Walter C. Nielson, Wayne C. Hedges and Frank John.

The Civic Symphony Orchestra gave perhaps its most delightful pair of concerts of the season on March 19 and 21, beginning the program with the ever-fresh and lovely Unfinished Symphony which Horace Tureman, conductor, gave a poetical and polished reading. Following were Ravel's Rhapsodie Espagnole, the Lenore overture, No. 3, and Marche Slave, Tschaikowsky, the last named being one of the numbers selected for the Annual Music Memory Contest in the public schools. The soloist was Agnes Clark Glaister, soprano, whose beautiful voice showed to great advantage in an aria from Gounod's Queen of Sheba.

As a pure recitalist, Rose Ponselle has advanced almost incredibly since her last Denver appearance. Her concert, March 24th, was an unmitigated success. Her voice has developed into a gorgeous organ. Her upper tones were clear and limpid and her production so perfect that every note could be heard distinctly in the most distant seat of the huge Auditorium. Her forte singing was magnificent and all her interpretations full of style and color. Stuart Ross served acceptably in the double role of accompanist and soloist. It was an Oberfelder concert.

Robert Slack presented Claire Dux in song recital, March

30, as the last attraction of his current series. It was the first Denver appearance of Miss Dux, and she won her audience from the first note of the opening Mozart number. A voice of crystal purity, wide range and great flexibility is hers, and the sheer beauty and perfect control of her high, the Progressive Series. The awarding of certificates was by Daisy T. Milliken.

Pro Musica presented Henry Eichheim in lecture-recital, assisted by Blanche DaCosta, soprano; Ethel Roe Eichheim, pianist, and the Little Symphony Orchestra on March 31. Mr. Eichheim's talk on Oriental music was illuminating and the illustrative music, all of his own composition, interesting and beautiful, especially Japanese Nocturne and Chinese Sketch. The orchestra, using in part occidental mediums, was most effective.

Laddie Wood, a ten-year-old boy whose progress musicians have been watching with interest for several years, gave his fifth annual recital, March 5, playing both piano and violin, and completing his program with a group of five captivating little piano compositions of his own.

Clara Crane Laws presented several of her advanced young pianists in recital, March 6, assisted by a violin quartet—Helen Reybold, Dorothy Martin, Patricia Kiley and Elizabeth Brownlie. The pianists were Muriel Buffham, Alicia MacCarthy, Mary Katherine Crane, Harriet Rice, Douglas Reybold and Gertrude Winne.

Corinne Bourc, one of the favorite younger teachers of piano, gave an interesting recital, March 9, presenting a dozen advanced students who had completed the work of the Progressive Students. The awarding of certificates was by Daisy T. Milliken.

The capable work of the composition class at the Denver College of Music, under Dean Edwin Stringham, was exemplified in the solo recital, March 12, when some attractive original numbers were played by their composers: valse and scherzo, Burrell Phillips; Minuet a la Antique and Spanish Dance, Marguerite Sutor; Berceuse and Dance of Puck, Leon Cowles. Distinct talent was discernible in each of these compositions.

The piano pupils of Edith Randolph Mills, of the Blanche Dingley-Mathews School, gave an enjoyable recital, March 14, assisted by Mrs. Fulenwider, contralto; Riccarda Forrest, violinist, and Edwin Richards, organist. The artists performed to the accompaniments of the students, and several fine ensemble numbers were given as Agnus Dei, Bizet, sung by Mrs. Fulenwider to the accompaniment of violin, piano and organ.

J. T.

### Deane Dossert Artist-Pupil in New Opera

The first performance of the opera, Alkestis, by Egon Wellesz, was given on April 10, at the Köln Opera, with Elsa Foerster in the title role.

The story of Alkestis is from the Greek mythology and was the subject of one of the most admired of the tragedies of Euripides. The score is extremely modern. The composer has attended all rehearsals and has expressed his personal pleasure and satisfaction with the work of Miss Foerster. Miss Foerster studied the role last summer with her teacher, Mme. Dossert.



CHARLES WAKEFIELD CADMAN, of Hollywood, and Dagmar Friselle, who is at work on a bust of the composer, which will be placed on exhibition shortly. (Photo by Laval Co., Inc.)

### All-American Artists for Goldman's Band

All details pertaining to the ten weeks' season of summer concerts by the Goldman Band on the Campus at New York University Hall of Fame have been completed and an interesting series that will be educational in character as well as entertaining may be looked forward to. The concerts are again the gift of the Guggenheim families. The artists engaged are all American and include Lotta Madden, Emily Day, Joan Ruth, Olive Cornell, Florence Leifert, Viola Sherer and Martha Phillips, sopranos; Jane Eller, contralto, and Waino Kauppi, the popular cornetist. It is possible, too, that a pianist will appear as soloist. Many novel and interesting works will be added to the repertory of the band this season. The programs will again contain explanatory notes of all the music played and will be distributed free of charge. Great care has been exercised in the preparation of the programs with the idea of pleasing all tastes.

Aside from the numerous miscellaneous programs, there will be special Wagner, Liszt, Tschaikowsky, Beethoven, Schubert, Victor Herbert, MacDowell, Verdi, and Johann Strauss programs. There will also be grand opera, sacred, Russian, all-American, old music, symphonic, French, Italian, German, Irish and Scotch, English, comic opera, Bohemian, children's, popular and request programs. There will be one choral program rendered by the New York University summer school chorus directed by Dr. Hollis Dann.

Two events will take place on Tuesdays, the annual contest for boys' bands on August 10, and the music memory contest on August 17. No admission tickets are required for these concerts and there are no charges of any kind in connection with them. Regular concerts will be given on Monday, Wednesday, Friday, Saturday and Sunday evenings as heretofore. Complete program schedules for the season may be obtained without charge by addressing The Goldman Band, 202 Riverside Drive, New York City, after May 1, enclosing self-addressed, stamped envelope for reply.

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## BERLIN

(Continued from page 5)

## A DONANYI SYNOPSIS

Ernest von Dohnányi, well known to American music lovers, was for many years resident in Berlin. He has recently paid us a visit and in three concerts given a synopsis of his varied art as a pianist, composer and conductor. One may perhaps best characterize him as an all-round master of musical art, of admirable finish and of a well-balanced mental state. Modern revolutionary tendencies are foreign to him, he does not aspire to be new and original in every bar. There can hardly be any difference of opinion regarding the eminent qualities of his art; one might, however, discuss his creative impetus and find that occasionally Dohnányi is rather too positive and too unproblematic for our problematic age.

Of his compositions the brilliant and interesting variations on a Children's Song, for piano and orchestra perhaps deserve to be ranked first. Zoltan Székely played the effective violin concerto which Flesch introduced here a few years ago. The Hungarian element is abundantly displayed in the orchestral suite, Rurallia Hungarica, played here for the first time. Another orchestral suite of earlier date, a number of smaller piano pieces and a pompous Festival Overture for double orchestra complete the list of Dohnányi compositions presented to the Berlin public.

## A CHIP OF THE OLD BLOCK

Alma Moodie's recent violin recital was particularly interesting because on this occasion the eminent Australian artist introduced to the public for the first time Karl Ulrich Schnabel, the sixteen-year-old son of Artur Schnabel. His suite for violin and piano is a remarkable proof of musical

talent and of surprising technical equipment in so young a composer. That the son of Artur Schnabel should be initiated into the intricacies of the ultra-modern Schönbergian style seems quite natural. However, I attach more weight to the fact that young Schnabel manifests a fine sense for form and proportion, for logical development and thematic invention.

The last concert of the November Group contained as principal number of the program Artur Schnabel's violin solo sonata, which may be called problematic, but which nevertheless must be considered one of the compositions most characteristic and representative of the artistic tendencies of our age. Stefan Frenkel played the sonata with admirable power of memory—it lasts about an hour—and hardly less admirable technical mastery and intellectual grasp of its complicated structure. Since Flesch played the Schnabel sonata for the first time about five years ago musicians in general have advanced considerably in understanding the modern idiom, and it is interesting to observe how much simpler and more natural this composition sounds at present than five years ago, when it was generally considered as monstrous. Songs by Ernest Krenek and L. T. Gruenberg's Jazzberries filled the rest of the program.

## TWO AMERICANS

Henry Cowell, from California, occupies a place of his own among young contemporary composers. His innovations do not concern the musical material so much as the treatment of his instrument, the piano. As regards form, melody, rhythm and even harmonic system, Cowell's music is not all radically modern. Several years ago we heard for the first time Mr. Cowell's strange playing with his elbow, his fists and his use of the piano strings like a harp. The impression this time was not much different; a queer specialty, fit perhaps for the expression of Cowell's individual sentiment, and interesting the listener in the manner of a clever curiosity, but hardly likely to make poselytes and to form a Cowell school. Mr. Cowell's program included the Cauldron, the Banshee, both names taken from Irish mythology, the Harp of Life and a rather funny violin solo with the accompaniment of the Indian thunderclub. Leo Linder played the violin.

A young American baritone, Herbert Swing, has given his first song recital. His voice is flexible, soft and of agreeable quality, and is treated with considerable technical skill. Mr. Swing's unusual musical faculties are shown not only in the reposeful lyrical style of his singing, but also in his own compositions, which combine modern harmony with the vocal knowledge of an experienced singer, thus obtaining a very agreeable and impressive result. Mr. Swing was ably assisted at the piano by Mme. Dore Lesser. H. L.

## New York Critics Laud Mabel Ritch

Mabel Ritch was heard in recital at Aeolian Hall, New York, on March 21, and the following day W. J. Henderson observed in the Evening Sun: "Mabel Ritch sang German Lieder, songs of Russian composers, and French and American lyrics, making a favorable impression. Her voice is of fine quality and power, and used with commendable skill. Her musical understanding and sense of color were praiseworthy. On the whole she proved herself to be an artist meriting the warm applause she received from a large audience." The New York Times referred to Miss



# CLARICE BALAS

Pianist

"Clarice Balas, the pianiste of the evening, was heard in a group of pieces for her first number and afterward in two Liszt compositions, all of which she played with poise and brilliancy. I have no hesitation in saying that her artistic playing compares favorably with any woman pianiste we have heard recently, both as to brilliancy and execution, nuance of tone and dynamic shading.

"The Liszt Rhapsodie was a brilliant exposition of technic, and the Consolation by the same composer was a revelation in tonal beauty. The audience received her with enthusiasm, and recalled her again and again. It was notable playing."—Wilson G. Smith, *Cleveland Press*.

"Miss Balas, who is a pianist of wonderful ability, played her way into the hearts of all."—*Holly Leaves*, Hollywood, Cal.

"Especially tender and poetic was the Brahms 'Intermezzo,' full of repose and lyric beauty. The Weber 'Rondo,' was of sparkling gaiety."—*Cleveland Topics*, Cleveland, Ohio.

## MANAGEMENT BALAS STUDIOS

3057 West 14 Street

Cleveland, Ohio



George Inslard Kessiere photo

MABEL RITCH.

Ritch as a singer with a mellow contralto voice and attractive presence, and then went on to state: "The natural warmth of her tones was eminently suited to the romanticism of Brahms. She gave freshness, life and feeling to the words, while the notes, especially in the upper register, had a clear ringing sound. Miss Ritch came to her best in Richard Strauss' Traum durch die Dammerung, where the slow even pace gave her ample time to make and prepare her effect. Hugo Wolf's Kennst du das Land, longer, more involved, and with greater variety of emotion, and a distinct dramatic undercurrent, brought out the gifts of the contralto in these directions." The New York Herald Tribune noted that "Moussorgsky's Song of Kivria proved especially effective in a vivid rendering," and the World critic stated that Miss Ritch possesses a voice of sympathetic quality and has considerable talent of an interpretive nature. Miss Ritch has had a busy concert season under the management of R. E. Johnston.

## Else Harthan Arendt Wanted in Two Places at Once

Ever so often a busy artist's manager has to choose between engagements offered. Twice in ten days Louise Quealy



GRAHAM HARRIS,

American conductor, who gave an all-Tchaikovsky program on February 21, at Royal Albert Hall, London, conducting the London Symphony Orchestra. This was an exceptional honor accorded Mr. Harris and the London press was most enthusiastic. *The Post* said: "Delightful concert, excellent interpretation of symphony"; *Daily News*: "Exceedingly competent, alert, clean beat, incisive rhythms, spirited, lucid, completely sane. No small merit"; *Express*: "Triumph of youth"; *Mail*: "Excellent impression, alert, competent, no nonsense." Mr. Harris is well known here as an exceptional musician and conductor of considerable talent and ability.

has met this condition. Else Harthan Arendt, already signed for Milwaukee with the A Cappella Chorus, May 4, was offered two appearances at the University of Kentucky Festival, May 4 and 5. Mme. Arendt has been engaged for an entire recital at the Normal Festival in Richmond (Ky.) for May 6. Sunday, April 11, she was offered an engagement in Chicago, and Kansas City had just wired for her for a Messiah performance on the same date. She will go to Kansas City from Waterloo (Ia.), where she is to sing twice at the festival.



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## WE WANT MORE MUSIC

By Elizabeth Gutman

In view of music week and the great stimulus the papers endeavored to give to music—a much needed stimulus indeed—I would like to add a word from an angle that few people take when advising the increased interest. We want more music and we want it any old way at all. That is the point. Not this composition or that, but more of any kind of music.

Musical poseurs and preachers say that so-called popular music—melody and jazz—and high brow art compositions do not mix, but I insist on contradicting that statement and belief. They do mix and for several reasons, first because no one really knows where the one ends and the other begins, because there is hardly a high brow musician who does not have some popular ballad and jazz on his piano or in his talking machine library, and there is not a low brow who fails to have some of the old music of Wagner, or Beethoven or Mozart or a popular operatic aria of some sort.

In my experience in talking music with those most interested, I have found that everyone has a different library, no matter what type of music he likes or agrees with. No one ever copies his neighbors to any degree even if they have interests in common. The funny part of it is that each person thinks his next door neighbor either a low brow or a high brow, according to how that musical collection differs from his own.

The situation is this, we need all kinds of music—all kinds! History has proved and is proving this despite all the advice stories via press agents, who are teaching "the young idea how to shoot." I think that Mother Machree or Over There are as good or more valuable to the people who want them than a Wagnerian aria. The simple and melodic qualities of a ballad or a popular light tune are more potent in carrying a message to those who love and understand simplicity and sweetness only, than a Russian dirge about the horrors of Siberia. High art is for those who can hear intricate harmonies through a highly developed ear, and lighter music is for those who can hear melody only when portrayed in simple harmonic arrangements.

Sometimes we find a great musician like Alfredo Casella (he is coming back to America next winter again to conduct

the State Symphony Orchestra) who espouses more than the one type of music. In his compositions, he is a modern of the moderns and what is also known as high brow, in that his works are for the most part the highest attenuated form of artistic development. Now this great Italian composer is literally jazz mad in his appreciation of its rhythm and idiom and its underlying expressiveness. Casella has the largest collection of jazz music and records in the world, I am told. So, when I went to Italy I took him as a gift one of Gershwin's jazz records to add to the collection. All the papers carried stories about his instant conversion to our jazz idiom as a means of musical expression—he was so fearless in his recommendation of the type.

Now that seems to me to be the way to educate people generally to love and appreciate music, give them all kinds, being careful to give them the right kind at the right time. We should not tell people that they must have a particular type at a particular time or a specific composition, a song, an aria, a ballad, a jazz, an orchestration. Specifying or choosing is not educating the masses or even the classes to appreciate music. People know what they like and want, and it is not up to any individual to say, "you must like the things that I like," in order to become musical. We need more music of every type and kind, so let us have it any old way, for, from what I have observed, any way of promoting music is the right way. When you consider that only two per cent of the population knows about this great art, it is high time to get busy and give it to them. Yes, and give it to them their way. When they want The Old Oaken Bucket let them have it; when they want opera give them opera, and when they want The Star Spangled Banner or the jazz Symphony in Blue or the like, give them that, and via John McCormack, Jeritza, a hurdy-gurdy, or the radio. We want more music.

## Aglaia Orgeni Dead

VIENNA.—Frau Prof. Aglaia Orgeni who died here recently at the age of eighty-four, was the first woman musician to receive officially the title of professor. She was a native of Poland, her maiden name being Aglaia von Gorgen, and one of the few (if not the only) surviving pupils of the famous Pauline Viardot-Garcia. Mme. Orgeni was

once a celebrated member of the Berlin Opera, and from 1886 to 1918 a faculty member of the Dresden Conservatory. In recent years she taught at Vienna. Her former pupils include many famous names, among them Edyth Walker, the once celebrated American contralto of the Vienna Opera, and Maude Fay.

P. B.

## Proschowsky Pupils Very Active This Season

Frantz Proschowsky's many students have been very active during this season. Doris Emerson, lyric soprano, of Boston, has been the busiest of all. Miss Emerson, besides her many concert and recital engagements, has been doing much oratorio work in the New England States. She has been assisting artist to various members of the Boston Symphony Orchestra in their educational recitals in schools and colleges. She has added songs in costume to her repertory and sang eight separate programs in ten consecutive days.

Madelaine Hulsizer, lyric soprano, has been filling many engagements for clubs and private social functions. Besides her many recitals Miss Hulsizer broadcasts once or twice a week over stations WOR and WHHG. She is one of the most popular sopranos "on the air."

Merald Tollefsen, baritone, is soloist at the St. Andrew's Methodist Church. Stanley McClelland, baritone, is now playing in the New York company of The Student Prince. He takes the part of Von Asterberg. Frederick Rheinard, tenor, is now in rehearsal for a new Schubert production.

Muriel La France is filling many engagements around New York; she possesses an exceptional coloratura voice.

Eleanor Starkey, coloratura soprano, has been filling many engagements for women's clubs, etc. Josef Shapiro is cantor of the Temple Bnai Israel; he was one of the soloists at the meeting of over 300 cantors at Mecca Auditorium, February 21. Elizabeth Lennox has been kept very busy filling her many concert engagements and making records for the Brunswick Company. Virginia Rea, coloratura soprano, is also a Brunswick artist.

## Bonci Sailing Soon

Alessandro Bonci will sail for Europe on Monday, April 26.

# A VERSATILE SOPRANO INDEED IS ONE WHO SHARES HONORS WITH GIGLI ON HIS RECENT TOUR, CHARMS IN HER OWN RECITALS AND THEN CAPTIVATES A NEW YORK VAUDEVILLE AUDIENCE IN A SPECIAL ENGAGEMENT, FOLLOWED BY ANNA CASE AND PERCY GRAINGER

## WITH GIGLI

## NEW YORK

Miss Low is a natural lyric soprano, with a clear resonant voice. With her simple modern songs, particularly Adolf Jensen's *Murmuring Zephyrs* she charmed her audience with the ease and accuracy of her singing and her sweet sincerity.

With the Boheme duet, which was a "hit" for both artists, the program concluded.—*New York American*.

Mrs. Low's voice proved high, pleasing and fluent. With ample strength and ability to soar, it showed considerable assets and possibility of further development.—*New York Herald Tribune*.

Miss Low revealed a fresh voice, possessed of good tone and used with much charm.—*New York Sun*.

## SEATTLE

Sharing honors with Gigli was Rosa Low, lyric soprano, whose singing was well received.—*Seattle Star*.

Rosa Low, lyric soprano, who first startled the audience with the "individuality" of her butterfly-embroidered black gown, then won enthusiasm with her singing.—*Seattle Daily Times*.

## SAN FRANCISCO

She has a pleasant voice.—*San Francisco Chronicle*.

Gigli had for assisting artist Rosa Low, who sang the *Manon* gavotte pleasingly.—*San Francisco Examiner*.

## PORTLAND

She possesses a voice of brilliant soprano quality, of great range and considerable power and her performances indicated careful and painstaking training. *Murmuring Zephyrs* (Jensen) and *The Singer* (Elsa Maxwell) were beautifully done, with wonderful restraint. Mme. Low's production and her upper register in particular were remarkably fine.

The great love duet from *Boheme* in which she shared honors with Signor Gigli, demonstrated more amply the power and flexibility of her vocal equipment.

## LOS ANGELES

She sang operatic arias with the assurance born of long and intimate association, displaying a pleasing voice and a certain flair for the drama.—*Los Angeles Times*.

He was assisted by Rosa Low, a lyric soprano, who sang brightly in two groups, and joined with the star in a duet from *La Boheme*.—*Los Angeles Examiner*.



Photo by Edw. S. Curtis, Los Angeles

# ROSA LOW

Management: R. E. JOHNSTON

1451 Broadway

New York

## MONTCLAIR

The enjoyment of Gigli's concert in the Auditorium High School was heightened by Miss Low's share in it. There is no suspicion of brittleness, coldness or hardness in her tones. While they are bright, wide in range, and carry far, they have a sympathetic quality which coupled with skill and vocalization, and intelligence in phrasing, made her singing of Quiltie's *Go Lovely Rose*, one of the most delightful experiences during the evening.—*Montclair Press*.

## SPRINGFIELD

Miss Low has a rich and pleasant voice. Most charming was *Bimba Bimbetta* by Sibella, whose mixture of gaiety and wistfulness was very popular with the audience.—*Springfield Union*.

## BILTMORE, N. Y.

On November 29, at the Biltmore Musicale, Miss Low offered the ecstatic aria from *Louise*, and as a final number and encore, the duets from *Pagliacci* and *Don Giovanni*, sung with Mr. Tibbett.—*Evening Telegram*.

## IN VAUDEVILLE

Rosa Low is another feature contributing to the Ritziness of the layout. She formerly sang with the Chicago Opera Company or the Metropolitan or the San Carlos—how should a vaudeville fan know—but anyhow, whoever it was she sang with must have profited from her presence, artistically and socially. She has a certain amiability that isn't usually associated with honest-to-goodness divas and her vaudeville approach is extraordinarily agreeable. This is in addition to a voice of exquisite sweetness and a selection of selections perfectly balanced for artistic appeal and what might be called "sympathetic vaudeville approach."—*Morning Telegraph*.

Rosa Low, a concert soprano, has a fresh, colorful voice, good looks and an excellent programme.—*New York American*.

Rosa Low is a soprano from the concert stage, making her first appearances in vaudeville. She has a pleasant well modulated soprano with tone qualities its feature rather than range. Also a perfect diction that carries throughout in bell like fashion. . . . An acceptable feature of its kind. One that will be enjoyed in high class houses for its concert value.—*Variety*.

Rosa Low, concert soprano, who sang with Gigli, scored yesterday on the Hippodrome's program.—*Daily News*.

## ALFRED MIROVITCH DISCUSSES HIS LOS ANGELES MASTER CLASS PLANS

"The last time I talked with someone from the MUSICAL COURIER office," said Alfred Mirovitch, "I told of the plans and aims of the master class for piano which I was just then founding in Los Angeles. I am glad to say that these plans are now well on the way towards realization. To my third annual master class in the summer of 1925, pupils came from no less than fourteen different States, besides which there were two from Mexico City, several from Canada, and even one from Europe.

"At first I was in doubt as to whether I had chosen exactly the right place for a master class, but I am now convinced that I have, and am returning to Hollywood in May to begin the fourth annual session. It is without doubt one of the most beautiful spots in the country. The classes are held at my home there. The students have not only the ad-

York for the fall, where I am booked for two recitals in Aeolian Hall during October and November, as well as a tour through the South and several dates in the East.

"I played in New York this spring for the first time in three years, giving a series of three recitals at Chickering Hall, which I am glad to say met with most favorable notice. In fact I had a very busy concert year in 1925. In January and February there was a tour in the West, including three appearances with the Los Angeles Symphony Orchestra. Then I returned to Mexico, played seven times in Mexico City, and was in other cities. On my return I had my Hollywood master class, and then went to San Francisco to hold a class there for five weeks, giving four historical recitals during the session. I played also in Oakland and other cities around the Bay. After that, before I came to



THE THIRD  
ANNUAL  
MIROVITCH  
MASTERCLASS,  
HOLLYWOOD,  
SUMMER 1925.

Above (left) musicians in Hollywood, summer, 1925. Left to right, Alfred Mirovitch; Sir Henry Wood, the English conductor; Mrs. J. J. Carter, ex-director of the Hollywood Bowl, and Lady Wood. (Right) At the Mirovitch summer home in Los Angeles. Left to right, Alfred Mirovitch; Ethel Leginska; Fritz Reiner, Cincinnati conductor; Howard Hanson, director of the Eastern School, Rochester.

vantages of a delightful summer climate, and of outdoor life under healthy conditions, but also a chance to attend the famous orchestra concerts in the Hollywood Bowl all summer.

"Twice a month I hold informal receptions for my friends to which the whole class is invited. Practically all of the prominent musicians who come to Hollywood in the summer visit my home. Last year I had the privilege of entertaining such people as Sir Henry and Lady Wood, Alfred Hertz, San Francisco conductor, who was also a guest at the classes; Fritz Reiner, Howard Hanson, Felix Salmond, with whom I played the César Franck sonata at one of my musicales, and many others.

I am very proud to number among my classes many prominent piano teachers of the Coast, who come for special coaching. Some of them have been there every season and there are a large number of students who pay the full fees and have the privilege of listening to all the lessons. Each summer, too, I find time to give a few private lessons to advanced students. The class this year is under the management of Merle Armitage. It begins on June 29 and lasts until August 14. As soon as it is over I shall return to New

York, there was a short tour in the South, the success of which resulted in the engagement which I have there for the fall of 1926.

"About December 1, I am leaving for the Orient, where I have an extensive tour in China, the Philippines, Siam, Java, and India, and will be back into the United States early in the spring of 1927. In the summer there will be the fifth annual master class at Hollywood, and then I shall be available for the entire concert season of 1927-28."

### Rudolph Reuter Summer Artist Classes

As in the past summers, Rudolph Reuter will again conduct his extremely popular artist classes in Chicago this year. These have always drawn teachers and advanced students from many parts of the country.

Mr. Reuter will be one of the few prominent artists to conduct piano master classes in Chicago this season, and the many requests made throughout the winter indicate that there is going to be an unusually large attendance. The classes are being arranged by Virgil Smith, who takes care of Mr. Reuter's interests in the Middle West. One of the

largest studios in the Fine Arts Building has been secured, and here there is ample room for about one hundred and twenty people and this will give classes the proper feeling of comfort and the individual player the feeling that his audience is not too close to him.

Mr. Reuter's vogue in the Middle West, and his recent artistic achievements in Europe, have proven an attraction to many students who seek the advice of a successful artist, one who can impart to his students the secrets of speed and brilliance, which are a necessity nowadays. Former students of his summer classes are among the country's young artists, and many of the teaching positions of importance are held by them.

Recently Mr. Reuter has played in many cities of Kansas, Michigan, Illinois, Texas and Indiana. This month and next he will appear in Chicago for the fourth and fifth time this season. Among his engagements are twelve lecture-recitals in Indianapolis and six lecture-recitals in Davenport (Ia.).

Mr. Reuter's classes begin June 16 and last until the end of July. After that he will take a well-earned rest far away from the piano—on the Atlantic Coast.

## NEW GROVE STREET THEATER OPENS

(Continued from page 5)

cian, and would sound well on an orchestra of full symphonic dimension.

The interpretation at the Grove Street Theater was just what one would expect from an organization with the avowed purposes of this one. These purposes are to give ambitious operatic students a chance to get stage routine. If only the scheme can be made permanent it will serve the same very useful purpose that is being served by the student training orchestras which give orchestra players their routine so that they pass when they are ready into regular symphonies. The cast was as follows: Dalua, Jack Gurney; Etain, Joyce Borden; King Eochaidh, Dail Cox; Manus, Willard Vining; Maive, Marion Kuschke; Midir, Herbert Rothwell. There is much real talent here, though none of it is as yet entirely out of the student class, and though comparison is odious it would be an injustice not to point out that Hebert Rothwell showed the greatest poise, the best stage presence, and, no less important, handled the poor, old maltreated English language the best of all.

The criticisms made—and they are here made with a friendly intention of helping this worthy enterprise to success—are chiefly two. Amateurishness on the part of students is not reprehensible, but rather lovable and forgivable. We know that, given time and opportunity, which the Grove Street Theater is giving lavishly, they will grow up. But more or less unforgivable is the way their English was sung.

Musically, the production was good, the chorus was very good, and the orchestration gave the impression of not being as full as the composer wrote it. The opera is a difficult one to give properly. Even in the hands of experts it would be difficult to present it in all of its mystery. It is no easier to give than Debussy's Pelleas, and if you can imagine giving Pelleas with a student cast and a small orchestra—well, we cannot!

Still and all, we believe firmly that New York should get back of this undertaking and make a success of it. Patriotic Americans of Irish, Scotch, Welsh or English ancestry, no matter how remote, may say to themselves that here is something which touches them closely and personally—a successful English opera on an Irish subject. As one reviewer has aptly said: "In England this is not an opera. It is a religion." So it ought to be here. If it can be made a success, it will open the door a little for some forthcoming American opera. American musical booster clubs, opera clubs and so on, might do well to put their shoulders to the wheel that is moving things down on Grove Street and push!

The musical success of the work was due to the technical command and experience of Alberto Bimboni, who directed. The entire production was directed by Enrica Clay Dillon.

### Introducing Giovanna Martinelli

Giovanna Martinelli, latest candidate for operatic honors, arrived early last Sunday morning at the home of her papa, Giovanni Martinelli, distinguished Metropolitan Opera tenor, weighing eight and one-half pounds. Giovanna and her mamma, more formally known as Signora Martinelli, are both doing well. She is the third member of the Martinelli family of the present generation, having been preceded by a sister, Bettina, now ten years old, and a brother Antonio, age eight. All three were born in this country.

### Annie Friedberg Visits Chicago

Annie Friedberg, manager of world renowned artists, visited Chicago recently with one of her most popular artists, Myra Hess, who gave a piano recital at the Studebaker Theater on April 4.



## FRIEDA WILLIAMS, Soprano

### RECITAL, MARCH 2, TOWN HALL NEW YORK

**SOPRANO'S FIRST RECITAL IN NEW YORK IS GREATLY ENJOYED.** The Schubert group seemed by their gentle, even flow to suit the vocal requirements of the singer better than the Italian songs. The four American numbers by Richard Hageman, who gave invaluable assistance at the piano, were greatly enjoyed.—*New York Times*.

**MISS WILLIAMS PLEASES AUDIENCE.** Soprano presented a program of admirable selections. The singer was charming to see and she disclosed a voice with some knowledge of style, evidently acquired from good coaching.—*New York Sun*.

**FRIEDA WILLIAMS IN AGREEABLE SONG RECITAL.** Was successful with her French, and the English songs of the ballad type seemed to suit her best of all. The enthusiastic audience was lavish with applause and flowers.—*New York Herald Tribune*.

Management FRIEDA WILLIAMS

**YOUNG SINGER GAINED A CREDITABLE SUCCESS.** Miss Williams is a prepossessing personality, who has a lovely soprano voice of good timbre, which gains in volume with decided assurance. The perfect intonation and the ease of enunciation were strongly apparent in the lyric offerings. Also grace and humor are outstanding features of her delivery. Diction was excellent in all offerings, German, English, French and Italian.—*New York Staats-Zeitung*.

Frieda Williams gave her first public song recital before a large audience, sang with beautiful clear voice and artistic expression gaining much applause for her rendition. Also her personal appearance made a sympathetic impression. Those present not only applauded her work but recalled her many times.—*New York Herald-Staats*

402 Knabe Building, New York



## A WORD TO SINGERS COMING TO EUROPE

By Florence Lee Holtzman

(From the Bulletin of the American Women's Club of Paris)

A little reflexion will convince any serious thinker that one gets out of any subject or place about what one puts into it. Success in any line depends largely upon the quality of the brainwork applied to it, and the depth of the source from which springs the feelings and ambitions of the aspirant.

So far as the singer is concerned unpreparedness is responsible for a failure to get into quick contact with safe instruction. Upon coming to Europe, students do not know what they are after. Lacking clear conception and ignorant of those facts about singing, so easily within reach—such as the published methods of the great teachers of the past, who have produced many singers and are still able to tell, through the written page, what the voice can and must be able to do, students arrive in Europe as if blindfolded and expect to find the teacher who will guide them safely.

Europe, and France in particular, is a goldmine of the treasures of an old civilization, but to find those treasures, one must be eligible, and have served an apprenticeship which has guided one onto the road which leads to the portals of the great worth while. The heart, the brain, the eye, the ear must be opened, ideals formed and vanity, insincerity, pettiness, selfishness, materialism must be dropped off on the wayside. For twenty-five years I have studied students and teachers in my particular line. I have seen hundreds arrive in Europe with talent, hopes and ambitions. I have seen very few, tragically few, succeed. Why all these flagrant failures?

In no line of work is there such an opportunity for charlatanism as in teaching singing; and the student, instead of protecting himself against this, and insuring his future by seeking out the facts long since proven, and getting these in his head, if not in his throat, encourages this wholesale robbery.

Naturally, the student's lack of horse sense, and his ignorance are no excuse for the teachers not to do their duty—but since the situation is as it is, all over the world, it is useless to come to Europe to be duped along the same lines by ignorant or unconscientious teachers, as were in many instances these same students in the U. S. A. One has but to examine the facts about singing. Thousands of talented singers are striving to become artists, thousands of dollars are spent, hundreds are teaching singing, and where are the singers?

It is not enough, as all know, to have a fine voice. An artist has to be broad on many lines if he expects to create, to thrill, and to project to the top gallery of a large auditorium a worth-while message. It is in this forming of the artist that Europe offers an unbounded opportunity. Detached from the restraining and limiting influence of the home and local atmosphere, the young aspirant finds here cultivation, languages, chance to study the types he is to portray, and above all an understanding of the struggle he must go through, and an appreciation of his effort as he is, in the making. He gains his final lessons, and the experience

he needs before the public, in small concerts and opera houses that he cannot find yet at home. The public, used to the debutante, does not expect finished art, and gives sympathetic encouragement to any sign of real talent. This public becomes the aspirant's last teacher.

Another vital side in the aspirant's growth is his reaction to the awful schooling of the life behind the scenes. Strong indeed must be his ideals, and certain his knowledge if he is to keep his stream clear of the mud menacing to fall into it from all sides. The ideals of a real artist are always ahead of him because the higher he climbs the farther he sees. He must have great courage, and never waver. He must have great knowledge so as to choose the good from the bad, and above all, he must know that he cannot finally come out right in doing wrong, and that no failure in his art can ever compare with the failure to live up to the best within him.

If he starts out on his quest for solving his problem equipped with all he could gain at home, and is the right sort of a modest, honest seeker, he will indeed find here beauty, inspiration, response, and stand invulnerable to the influences that would defeat him.

(Mme. Holtzman is an American, and a figure of note in the vocal and operatic world of Paris. One of her many important pupils there is William Martin, tenor of the Opera Comique.—The Editor.)

### George Liebling's Activities

George Liebling, pianist-composer, has had an extensive tour in his second season in America, and has met with great success. Besides many of the cities of the mid-west, he played in such important cities as New York, Chicago, Detroit (with the Detroit Symphony), St. Louis, Sioux City, and many others. Wherever he has played the press has been unanimous in its praise. His tour so far has consisted of thirty appearances and there are a number of engagements for the balance of April, May and June. His managers are now booking a third season for him, and it is a satisfaction to find that there are many re-engagements in cities in which he played this year.

As a composer he has gained great favor within a short time through his piano concerto, *Eroico*. This was given its first American performance in New York last October by George Liebling, with Leonard Liebling at the second piano. Other piano pieces of Mr. Liebling's are being widely played, for instance, *Ode To Spring*, *Impromptu On Black Keys*, and his latest compositions *Venetian Lace*, and *La Cubana*.

Mr. Liebling is also very successful in his original university programs, which he sometimes squeezes in between two of his regular concerts. He has the faculty of endearing himself to the students through his genial personality in delivering these improvised lectures on music and other themes. In a recent one which he delivered at the University of Tiffin, Ohio, in which he defended jazz, Mr. Liebling had the experience later to have the event reviewed in the university paper and to read that "Mr. Liebling used his psychology to such an extent that he left everyone feeling that never had such an interesting, friendly and accomplished artist visited Heidelberg."

## HAMBURG HAS AN ORGY OF NOVELTIES

HAMBURG.—Operatic conditions have caused much excitement here. Financial and artistic difficulties have been heatedly discussed at the sessions of the Municipal Council until even the best-natured citizens have become acrimonious on the subject. The impending session of the municipal assembly, in which a supplementary appropriation will have to be voted on, is expected to bring matters to a head. In the meantime building alterations have been going on in the opera house itself and consequently the repertory is not up to schedule. In spite of difficulties, however, newly studied productions of Smetana's *Bartered Bride*, Flotow's *Stradella* and Gluck's *Iphigenia in Tauris* have been brought out, and a number of premières are promised.

The concert season, on the other hand, is in full bloom, with such a galaxy of first performances as to repudiate the myth of Hamburg's conservatism. Musical pioneers have also visited us from time to time and have done their utmost to keep us abreast of the times. One of these was Maurice Ravel, who appeared in a piano recital as chief exponent of his own works. He was interesting by virtue of his position as the foremost representative of a foreign musical nation. But we were disappointed to hear so many piano adaptations of music originally written for other instruments. The most delightful work was the early quartet, with its ideal dissonances, brilliantly played by the Peischer Quartet from Weisbaden.

Dr. Gerhard von Kuessler, German composer, pleaded for his own work with greater ability, especially since, in his new musical monodrama, *Die Gefährtin*, the essential matter is entrusted to the piano. The vocal part was sung by Ludwig Hess. This post-Wagnerian product of super-emotional brain is a curious mixture of pathos and intellect. It has none of the cool calculation which distinguishes the inappropriately named *Scherzo Sinfonico* for orchestra perpetrated by Rudolf Mengelberg. One wonders just how Dr. Muck could have been induced to sponsor this extravagant orgy of sound. Perhaps he was attracted to Mengelberg by the pleasing Requiem for baritone and orchestra which was sung by the admirable Tom Denys on the same program. But the musical value of this work in no wise compensated for the disappointment in the other.

WETZLER'S ASSISI

The music that Hans Hermann Wetzler has lavished on his *Legend of Assisi* touches us much more nearly though it speaks, if one is to be quite just, the language of yesterday. Of all this music, by far the most impressive was Arnold Schönberg's youthful work, *Pelléas and Mélisande*, conducted by Eugen Papst. Here, beside direct traces of Berlioz, Liszt, Wagner, Bruckner, Strauss and Mahler, is a gripping personality, theatrical but forceful, the hand of a born dramatist. In spite of its length and its crowded sonorities it is one of the great works of our time.

The greatest instrumental experience this season was the marvellous playing of the young Russian pianist, Horowitz. His rendering of Tchaikowsky turned astonishment into ecstasy. E.W.-M.

# MORIZ ROSENTHAL

## His Appearance with the Society of Friends of Music, April 4, 1926

### ROSENTHAL MAGNIFICENT

The feature of yesterday afternoon's Town Hall session of the Friends of Music was a godlike performance of Chopin's E minor concerto by Moriz Rosenthal—a performance which, though achieved against odds, places the concert squarely among the unforgettable happenings of the year. That Mr. Rosenthal has long played this concerto greatly does not alter or diminish the wonder of yesterday's exploit. What it recaptured awhile were the grace and gallantry and lordly manner of an epic past. The pianism of today in all its abundances and scope, in all its proved and specialized brilliancies has not the like.

It is not easy to publish in words anything of the poignant loveliness which suffused Mr. Rosenthal's spaciously exquisite playing, of the beauty that hovered tremulously over the borderland of tears. Nor yet of its impalpable Old World magic, its aristocracy of distinction, its benign, transmuting wizardry. Nothing can be said of the perfect design, scale, architectural proportions of this performance that would not seem impertinence or futility. Or of the unparalleled songfulness, the miraculous poetry of color, the caressing enchantments of velvet touch, the purring limpidity, the wistful glamor. To whom can one turn among the younger race of pianists for such ideally intuitive rubato, for such a fund of superfine delicacy and a tenderness unsullied with the slightest sentimental blemish?

The world is going to be poorer for the ultimate passing of the secrets whereof Moriz Rosenthal is one of the few surviving repositories. But so long as he continues to play as he did yesterday one may continue to meditate with reverence upon the nobility of the school that fostered him and in whose headwaters he had his artistic baptism. As Rosenthal played yesterday so might the Liszt of glorious fable.—*New York Evening Telegram*, April 5, 1926.

Mr. Rosenthal's performance of the Chopin concerto was conspicuous not only for its technical qualities, but for its naïve and romantic spirit. The playing was of virtuoso brilliancy when this was required; the style was always authoritative and characteristic of Chopin, and permeating all was the essence of youthful romanticism which Mr. Rosenthal, no longer in his youth, feels as it is not felt by many a pianist in his 30s. The hall was packed. The program found warm favor.—*New York Times*, April 5, 1926.

### ROSENTHAL'S CHOPIN PERFORMANCE IS REMARKABLE

Moriz Rosenthal's performance of the Chopin E minor piano concerto at the concert of the Friends of Music in the

Town Hall yesterday afternoon was a remarkable blend of virtuosity, brilliance and superb command of tone. For a sheer display of this gentleman's familiar and formidable technique it would be difficult to parallel his rushing, breath taking and dramatic conclusion of the rondo. In the delicate diaphanous charm of the romanza Mr. Rosenthal recreated the very essence of its sweet, serene and contemplative mood. His brilliant finale was all the more effective for the fine and sensitive command of dynamic contrasts judiciously emphasized throughout the work. Assuredly Mr. Rosenthal was at his best yesterday.—*New York Sun*, April 5, 1926.

A packed house turned out to greet him. He was in his customary amazing form. It has come to be an axiom in the musical world that Rosenthal always plays well. He played superlatively yesterday. To hear the Chopin concerto delivered as he did it is to be rebuked emphatically for ever having said that it is beginning to sound moribund.

Rosenthal's reading exhaled romance, and romance never dies. His technic was as purling as a crystal spring, his touch like those dew-drops falling on rose leaves which one wished for when another player gave us the Chopin concerto here recently. The audience acclaimed this pianistic marvel royally.—*New York American*, April 5, 1926.

## IN AMERICA SEASON 1926-27

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## ST. LOUIS, MO.

ST. LOUIS, Mo.—The second private concert of the Apollo Club with Fraser Gange as soloist took place February 16. Although somewhat annoyed by a slight cold, Mr. Gange pleased the large and eager audience with three groups of songs. The work of the club itself is a tribute to the interested endeavor of business men in the art of choral singing and the result of earnest training under their director, Mr. Galloway.

Tipicas' Orchestra of Mexico gave five concerts here on as many consecutive nights during February. The members wore native costumes, played upon native instruments and in many instances the programs contained an abundance of Mexican compositions. Nor was song neglected, for there was a quartet of Tipica singers, the rhythmic lilt of whose selections delighted their audience. The engagement was under the management of Elizabeth Cueny.

At the eleventh pair of symphony concerts, Walter Gieseking appeared as soloist, playing the Brahms B flat major concerto. It was a brilliant performance and the thunderous applause and comments of the dispersing audiences confirmed the notices which preceded Gieseking's debut in St. Louis. The orchestra gave the overture, La Baruffe Chiozzarto, of Sinigaglia, a superbly read performance of Schubert's unfinished Symphony; and concluded a thrilling evening with the colorful preludes of Liszt.

The twelfth regular pair of symphony concerts was of considerable local interest in that the program contained the symphonic poem, Mississippi, by Ernest R. Kroeger, with the composer conducting. Debussy's suite La Mer exquisitely given, Berlioz's Carnival Romain and Chabrier's Spanish Rhapsody completed a scintillating orchestral portion of the program. Joseph Szigeti, the soloist, played the Mendelssohn violin concerto in E minor and was enthusiastically received by his audience.

The fifteenth "Pop" featured Alfred Schimel, pianist, and Marietta Schumacher, soprano, as soloist. Among the orchestral numbers was Saint-Saens' Carnival des Animaux, which Mr. Ganz in his inimitable way elucidated to the audience.

The sixteenth "Pop" included Coronation March from The Prophet, Merry Wives of Windsor, Minuet and Farandole from the L'Arlesienne Suite and the Tannhauser Overture. The soloist was Helen Luding, mezzo soprano. She sang from Carmen and La Mort de Jeanne d'Arc.

The appearance for the first time of Myra Hess was heralded with much interest. She played Beethoven's concerto No. 4 for piano and orchestra. Accustomed as we have become to the, at times, too energetic technic of some of our present day pianists, the delicacy of Miss Hess' playing came as a delightful change. The audience demanded encores and were favored with an amazingly intricate composition of De Falla. The orchestra gave the overture to the Freischutz, and a London Symphony of Vaughan Williams. The latter work was performed eloquently. In Mr. Ganz' reading one felt all that the composer wished to portray—the life and customs of different localities in the great city interwoven with its strife and pathos.

The yearly all-Wagner program to which St. Louis Symphony audiences look forward with so much anticipation was played March 5 and 6. Clarence Whitehill was the splendid soloist. He sang Die Frist ist um from the Flying Dutchman and Wotan's Farewell from Die Walkure to the evident delight of all. The orchestra gave the overture to the Flying Dutchman, prelude to Lohengrin, Entrance of the Gods to Valhalla, prelude to Parsifal and Die Meistersinger. The realization of this pair of concerts entirely merited their anticipation, although on Saturday night Mr. Whitehill was indisposed, much to the disappointment of the audience. In his place the orchestra substituted Liebestod of Tristan and Isolde. Mr. Ganz and his men were obliged to acknowledge the appreciation and enthusiasm of the audience.

Ignaz Friedman appeared in recital under the auspices of the Piano Teachers Educational Association, in a program arranged to especially interest the piano student. With breath-taking technic this dynamo of rhythm and musical interpretation thrilled his listeners. The program encompassed works of Mozart, Chopin, Liszt, the intricacies of Busoni arrangements and the all too seldom played Carnival of Schumann.

The seventeenth "Pop" included works of Rimsky-Korsakoff, Moussorgsky and Dvorak. Josephine Dixon played the Rachmaninoff C minor concerto for piano. Her technic was faultless and her interpretation pleasing.

The eighteenth "Pop" was given with the assistance of the St. Louis Pageant Choral Society and Marion Straub as soloist. Mr. Fischer conducted. The work of the chorus included 137th Psalm of Gounod, Hail Thou Bright Abode from Tannhauser and Japanese Serenade for women's voices. All were excellently given. Miss Straub's aria from Sappho was well received. The orchestra played the overture to Maximilian Robespierre of Litalff, excerpts from Herbert's opera, Natoma, and a Slavonic Dance by Friedman presented for the first time at these concerts.

Mr. and Mrs. Ganz entertained the members of the orchestra and their wives at the Chase Hotel after the concert on March 6. F. K.

## Recitals of Cincinnati Conservatory

CINCINNATI, OHIO.—Three soloists were featured on the program of the third concert of the year by the Cincinnati Conservatory Orchestra, given March 4, under the direction of Dr. Ralph Lyford. Rose B. Nottingham, pupil of Dan Beddoe, interpreted the romanza from Donizetti's Daughter of the Regiment. DeLoyle Moffit, clarinetist, was next on the program, and proved himself to be thoroughly competent as a technician and an interpreter in his rendition of the Weber concertina for clarinet and orchestra, op. 25. He was followed by a pupil of Marcian Thalberg, Richard Whittacre, who displayed sound musicianship, playing Schumann's concert piece for piano and orchestra, op. 92. The only purely orchestral piece on the program was the opening number, Beethoven's Symphony in C major.

Members of Dr. Karol Liszniewski's class in chamber music, including Waldene Johnston and Beatrice Moser, violins; Christine Colley, viola, and Marjorie Von Staden, cello, played two sketches for string quartet based upon Indian themes, by Charles T. Griffes, at the student recital at the Cincinnati Conservatory, March 6. Lee Wolf, a pupil of Thomas James Kelly, and Leslie Worthington, who studies with Dan Beddoe, sang and Wilma Reuter, violinist, a pupil of Jean ten Have, played Handel's A major sonata. Piano selections were given by Melba Ann Reilly, Hazel Hoffield and Ann Berghausen, pupils of Alma Betscher; Ethel Adkins, Helen Stiles and Emma May Walker, who study with Martin Read, Jr.; Fannie Schoenmuller, a pupil of Marcian Thalberg, and Ralph Briggs and Saidee McAlister, who study with Dr. Liszniewski.

Mieczyslaw Munz' appearance at the Cincinnati Conservatory of Music, March 10, drew a capacity audience to



A GROUP AT THE CONCERTGEBOUW, AMSTERDAM.

Left to right: Dr. Rudolf Mengelberg, Ottorino Respighi, Willem Mengelberg, Igor Stravinsky, Cornelius Dopfer, Mrs. Willem Mengelberg, Sam Bottenheim, Elsa Respighi and Arthur Lourie. The group of three shows Willem Mengelberg (center), Respighi (left) and Stravinsky (right). The photographs were taken March 2, 1926, by W. A. van Leer.

the concert hall of the school, in which he is a teacher. That the advance notices were not over-enthusiastic was shown by the eagerness with which the auditors demanded encores, a number of which were graciously granted by the soloist.

At the student recital at the Conservatory, March 13, Ruth Kornman, pupil of Glenn Jackson; Amy Ellen Howard and Margaret Evans, pupils of Alma Ford Head; Marcella Mueller, Dorothy Williams and Harriet Lowther, pupils of Mary Towles Pfau; Mildred and Muriel Sizer and Molly Shokler, who study with Amalie Staaf; Edythe Johnson, Verna Brackinreed and Zillah May Mills, pupils of Marcian Thalberg; Hattie Greening, who studies with Alma Betscher, and Helen Eichorn, pupil of Marguerite Melville Liszniewska, were heard.

Faye Ferguson, concert pianist, who has been visiting in Cincinnati since her recent tour of the Southwest, recently left to give a series of twenty-five concerts in Montana and in North and South Dakota. Miss Ferguson, who is a pupil of Marcian Thalberg, of the artist faculty of the Conservatory, has been conducting a master class in Meridian, Miss., in addition to filling successfully numerous engagements.

Initiation services for Helen McCormick, Marguerite Hancock, Charlotte Du Bois, Mary Coll, Helen Gillespie and Fern Bryson were held by Sigma Alpha Iota Musical Sorority at the Conservatory, March 16. Members of Iota Chapter, of which Violet Sommer is president, gave a musicale at the home of Mr. and Mrs. B. C. Tuthill on March 14, those on the program being Ruth Ellen McMurray, pupil of Marguerite Melville Liszniewska; Dorothy Benner, who studies with Thomas James Kelly; Violet Sommer, from the studio of John A. Hoffmann, and Helen Wilson, who is studying with Robert Perutz.

Members of Mu Phi Epsilon enjoyed a program of music by pledges of Upsilon Chapter at the Conservatory, March 16. Marjorie Von Staden, cellist, pupil of Karl Kirksmith, played Saint-Saens' C minor sonata, and Christine Colley and Beatrice Moser, pupils of Robert Perutz and Jean ten Have, played Handel's G minor sonata for two violins, Louise Damron accompanying both numbers. Mary Louise McGhee, who is studying piano with Mieczyslaw Munz, gave an effective rendition of the Beethoven pastoral sonata.

Joseph Marx's Valse de Chopin was performed at the student recital at the Conservatory, March 20, by Opal Guthrie, pupil of Berta Gardini Reiner, assisted by a piano quintet composed of Waldene Johnston, Christine Colley, Beatrice Moser, Marguerite Poetzing and Martha Weisenberger. Others on the program were James Howard Smith and Gladys Randolph, pupils of Bessie Hildreth, Ruth Hunter and Ruth Marx, who study with Ida Ulmer Jenner; Bessie Humphries, pupil of Louise Damron; Esther Wasserman, pupil of Robert Perutz; Elba Davies, who studies with Violet Sommer; Gertrude Suddarth and George Weber, who are also pupils of Mme. Reiner, and Dorothy Murphy and Mary Ruhama Clem, pupils of Louis Saverne. Dr. Karol Liszniewski, whose ability as an ensemble artist is well established, and who conducts classes in the place of music at the Cincinnati Conservatory, was accompanist for Elisabeth Rethberg in her recent appearances in Indianapolis, Pittsburgh, Ypsilanti. F. B.

## Marion Andrews in New York

Marion Andrews, well known Milwaukee concert manager and correspondent of the MUSICAL COURIER, spent last week in New York in connection with her plans for the coming season which promises to be a busy and successful one.

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## DELIA VALERI TO CONDUCT EIGHT WEEKS' MASTER CLASS AT AMERICAN CONSERVATORY, JUNE 1 TO JULY 31

Delia Valeri, the distinguished voice teacher, will sail from Italy early in May so that she will be ready to start her master class in Chicago on the first day of June. This will be her fifth master session in Chicago and, judging from the successes of previous summers, it will prove another splendid triumph. In order to accommodate the large number of students from all parts of the country who wish to avail themselves of the opportunity to study with Mme. Valeri,



DELIA VALERI.

she has agreed to extend the course this season to eight weeks. This will also give opportunity for longer study.

The record of Mme. Valeri's work as a teacher has been one of extraordinary success. Her studio in New York is always thronged with talented students from all parts of the country during the winter season. Her success has been built upon the prominent successes of her many students who are before the public today, either as members of the leading opera companies or on the concert platform. Among those who have studied with her and strongly endorse her as a teacher are such artists as: Margaret Matzenauer, Melanie Kurt, Clarence Whitehill, Clara Clemens Gabrilowitsch, Frieda Hempel, Elinor Brock, Leonore Cochrane, Helen Holson, Dorothy Francis, Maude Fay, and many others. It

might be mentioned that during Mme. Valeri's previous master classes in Chicago she was obliged to give over one-hundred lessons a week in order to accommodate the many applications.

Mme. Valeri will conduct two Repertory Teacher's Classes each week in addition to private instruction. These classes should prove of unusual interest to teachers, affording them opportunity to obtain new material and ideas for their work. Mme. Valeri will grant a free scholarship to the most talented student after competitive examination.

Mme. Valeri was accorded the honor last summer of appointment as the principal voice teacher in the master school at Villa D'Este, Tivoli, Italy, under the supervision of the Italian Government. Advanced students of Mme. Valeri will therefore receive an excellent opportunity to make their debuts and gain experience in the opera companies of Italy and other countries of Europe. She will sail for Europe immediately after completion of the courses at the American Conservatory.

Mme. Valeri will be assisted by Mrs. Benton McCann-Smith and Samuel Garton, both of whom are teachers of long experience and who are most conversant with Mme. Valeri's methods.

### Dr. Carl's Easter Music

Under the direction of Dr. William C. Carl, the First Presbyterian Church gave the following program on Easter Sunday: Organ solos—Hymn of Glory, Bossi; A Song of Spring, Merkel; Allegro from D minor symphony, Guilmant; Song of Chrysanthemums, Bonnet; Easter Flowers, Mailly; Alleluia, Dubois; Trumpet Voluntary, Purcell; vocal music for choir and solo voices—a set of six carols at the morning service; The Angel's Message, The Lord Is Risen, at the afternoon service; Easter Flowers, Massenet; Christ the Lord Is Risen, Donastia; I Know That My Redeemer Liveth, Handel; selection from the Stabat Mater, Rossini, at the evening service. The organist was Dr. Carl and the soloists were Ruth Shaffner, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass.

### Mischa Leon Dead

Mischa Leon, tenor, who was to have sung the title role in the Provincetown Playhouse production of Gluck's Orpheus this month, died April 7, in the Ophthalmic Hospital, following an operation for an abscess of the throat. The funeral was held Sunday morning in the Campbell Funeral Church. Mr. Leon's two young sons are in Europe with their mother, the former singer, Pauline Donalda, from whom he was divorced. Mr. Leon was born in Copenhagen and attended the Royal Conservatory there. Later he went to Berlin and then to Paris, where he studied with Jean de Reszke. He made his debut in opera in Paris. In his first visit to this country, he lived, taught and sang in Minneapolis for some time under the name of Dr. Krauss. In



LEON SAMETINI.

violinist and pedagogue, who will teach this summer at the Chicago Musical College during the annual summer master classes. Catherine Wade Smith, an artist-pupil, who was the 1925 prize winner of the contest held by the National Federation of Music Clubs, recently made an excellent impression at her New York debut.

1915 he came again to this country and toured from New York to San Francisco in a production of Puccini's, *The Girl of the Golden West*. He came here for the third time last fall and gave a number of recitals. He had planned to tour the Middle West and to return to Paris in July.

### Brussels Composer Wins \$1,000 Coolidge Prize

The Elizabeth Sprague Coolidge Prize of \$1,000, in the competition which closed on April 1, has been awarded to a sonata for violin and piano by Albert Huybrechts of Brussels. This is the first time that this prize (formerly the Berkshire Prize) is being given by the Library of Congress, Division of Music, under the provisions of the Elizabeth Sprague Coolidge Foundation. The jury consisted of Olga Samaroff, Albert Spalding, Frank Bridge, Howard Hanson, and Carl Engel (ex officio). The prize work will receive its first public performance next October at the Festival of Chamber Music in the Library of Congress. The works submitted in the competition numbered 108.

# LEOPOLD

returns from mid-western tour  
after filling many engagements  
in Ohio, Iowa and South Dakota,

with same ovations accorded him on his many appearances in East this fall. *Leopold has made for the Duo-Art records from the Wagner Cycle, "The Ring of the Nibelung." No such record of Wagner's masterwork has ever before been issued.*

Leopold earns ovation and renders further service by rediscovering Ernst Dohnanyi.—*New York Times*.

Eminent pianist gives brilliant recital before highly appreciative audience. A most enthusiastic reception was tendered Leopold, who displayed the admirable technique and musical sincerity which has won for him many laurels here and abroad. Each number was rendered with understanding and expressiveness and he was forced by his insistent audience to give many encores.—*The Pelham Sun*, Pelham Manor, N. Y.

Leopold's technical expertness and intelligence convey compositions with clarity and feeling while persuasive tonal appeal and general artistic qualities mark entire recital.—*Newark Evening News*.

Ralph Leopold appeared in a well diversified program showing the wide range of his talent. He acquitted himself of the Bach-Ausg "Toccata and Fugue" in D minor with which he opened his program, in good style.—*Elizabeth Journal*, Elizabeth, N. J.

Leopold opened the season last night with a recital of such exquisite artistry that it is earnestly hoped that his appearance is the first of many. It is Leopold's poetic gifts which enable him to convey to his listeners the various moods and emotions which his exacting program required. Leopold possesses moreover, an unusual beautiful tone, remaining equally beautiful from the most delicate pianissimo to the utmost forte.—*Montclair Times*.



Photo by Edwin F. Townsend

Leopold's playing aroused great enthusiasm. This eminent pianist has technique, rhythm and musical intelligence and he played with technical security and an appreciable breadth and sweep. Leopold is no slavish follower of recital fashions, for his numbers were diversified, taking his listeners far from the well trodden path of present day recital presentations. Genuine poetic subtlety marked the playing of his numbers—in all, the program greatly pleased the audience. . . .—*Springfield Sun*, Springfield, N. J.

The concluding concert of the Artists' course given Monday evening by Ralph Leopold, American pianist, was practically an ideal performance—ideal because it revealed a splendid musicianship, a sensitive artistry and notable skill in all the elements that result in beautiful piano playing. Unusual restraint prepared for a sonorous and stirring culmination without the necessity of assaulting the keyboard and ear-drums. His climax was a mountain in desert air—all the configurations clear and pellucid, yet subordinate to the mass. Restraint also enabled the pianist to stress an unhampered beauty of tone. In pianissimo and fortissimo a lovely tone quality seemed always to be of first consideration. After Percy Grainger's brilliant transcription of Tchaikowsky's "Waltz of the Flowers" had brought the program to a close, the audience, instead of dashing to the exits, as usual, lingered while Leopold generously gave five delightful encores. . . .—*Vermillion, S. D.*

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**THE MUSICAL COURIER EXTRA**  
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NEW YORK APRIL 15, 1926 No. 2401

"What is so rare as a day in June?" asks the poet. The answer: "A melody in the music of the modernistic composers."

"To my notion," writes a shrewd correspondent, "a perspicacious critic is one who seeks what is new in the old works, and what is old in the new works."

The Hart House String Quartet has probably established a record. At Iroquois Falls, Ontario Falls, which has a population of 1,500, the quartet played to an audience of 700—nearly half the town! If that isn't a record, where is one?

The photographs of the late Franz Kneisel and of Kneisel Hall, which were printed in the April 1 issue of the MUSICAL COURIER, originally appeared in The Baton, the official organ of the Institute of Musical Art, and credit should have been given that paper.

Paganini's best violin, kept in a glass case in Genoa, has been taken out and played upon again (a practice observed every season or so) to keep it from being injured by a species of moth which threatens to destroy the instrument. Kubelik and Hubermann are two of the artists who have performed the service for the precious relic of their celebrated and fabulous forebear.

One hears that the German classic revival at the Metropolitan next year will be Mozart's Magic Flute. Certainly Mr. Gatti now has a fine German company at his command which ought to give a splendid performance of this demanding work. L'amore dei Tre Re, neglected this year, is said to be due for a revival with some fresh faces in the cast. Also La Forza del Destino is to return, with Ponselle and Martinelli in the Caruso role.

On May 3, 4 and 5, Utica is to join the list of cities which regularly hold spring music festivals, for the coming one is looked upon as only the beginning, the foundation of a permanent institution for the development and coordination of all the musical interests in Utica. The directors took a wise step in securing for conductor Morris Gabriel Williams, who made such a conspicuous success of the big Westchester County Festival last year. Mr. Williams predicts a festival that need not fear comparison with any of the long established ones. The chorus prom-

ises to be up to a high standard and excellent soloists have been secured.

In the sudden and unexpected death, early last Monday morning, of Max Wertheim, the MUSICAL COURIER staff lost a beloved colleague who had labored faithfully and steadily on this paper for over fourteen years. Mr. Wertheim had a large circle of friends among the readers and clients of the MUSICAL COURIER, and not an enemy. His was a lovable, gentle nature. With a disposition always cheerful and happy, he will be genuinely missed, both within and without this office.

Paul Whiteman, tiring of the steady traveling of the last two concert seasons, is going to settle down in New York for a good part of next winter, where he and his band will take the leading part in a show which is being specially written for them, with music by Irving Berlin. Mr. Whiteman, however, gives the assurance that he will not desist from his purpose of doing what he can for the legitimate development of jazz, and to that end will also give some special concerts during his New York season. He needs repertory. American composers take notice!

There was a particular interest in the playing by Harold Bauer of the Brahms D minor concerto in Philadelphia the other evening, for it was with this concerto that Mr. Bauer made his bow to America twenty-five years ago in his first concert here, an appearance with the Boston Symphony Orchestra. It was characteristic of Mr. Bauer's musicianship that he should have selected for his introductory offering a work with so few elements of popularity as this particular concerto. His entire career has been one uncompromising stand for the best there is in music, and it is much to his credit that he has obtained his preeminence in the musical world without ever once pandering to public taste.

New Orleans, during the Carnival time, at Le Petit Théâtre du Vieux Carré presented a new American ballet performed by talented amateurs, viz., Mardi Gras: Ballet-Pantomime of the Carnival in New Orleans, with scenario and music by John Beach of Boston. The Times-Picayune wrote that it was "like a night at the old French Opera when an audience, captivated by a performance, made the old structure resound to shouts of 'Bravo' and 'Encore.' There were bravos aplenty last night. The audience stood cheering and applauding until Mr. Beach appeared among the maskers on the stage and made a brief speech of thanks. The enthusiasm was richly deserved, for Mardi Gras is excellent."

They were having opera up in the Bronx a week or two ago. On a Saturday afternoon, Grace Divine, a young contralto, received a telephone message from the impresario asking her to sing Azucena in Il Trovatore that evening. She went immediately to the theater to see about any necessary preliminaries. Arriving about 4:30, she found a performance of Rigoletto going on. As she stepped into the theater the impresario rushed up to her, told her that the Maddalena of the cast was indisposed and unable to go on, and begged her to sing. Miss Divine knew the part but had no costume, so the difficulty was solved by having her sing off-stage, while a member of the chorus in costume walked through the part on the stage. There is no such word as fail in the bright lexicon of some operatic managers.

Friends to the number of one hundred or so gathered at the Casa Lopez late Sunday afternoon, for an early dinner in honor of Thomas J. Bull—early because Mr. Bull, who has been chief doorman of the Metropolitan Opera for thirty-five years, had to be on duty by 7:30. Speeches were limited to one minute by S. J. Kaufmann, toastmaster, except for Otto H. Kahn, who was allowed three minutes in which to present Mr. Bull with a beautiful watch. Mr. Bull, replying, told the story of a doorman's difficulties, saying that he supposed he was known to more persons as "that old grump" than by any other title, which is absolutely contrary to the truth, as all who know this courteous and obliging gentleman can testify. Mr. Bull's season will close this week with something like nine performances to handle, after which the grand old man of Cuttyhunk will hie along to that favorite island of his and begin to flood the New Bedford market with specimens of the finny tribe, hooked by the same hand that has gaffed many million tickets.

## STATISTICS

There are in Louisville, Ky., ninety-two professional musicians. Of this number, says Rene Devries, two have made names for themselves, not only in Kentucky, but also throughout the country, and one is gaining international reputation.

## Prizes Go Begging

A piece of news reaches this office that is not good news. It is that the prizes announced by the National Federation of Music Clubs have not as yet brought forward as many applications from America's leading composers as is reasonably to be expected and hoped for. The prizes are as follows:

- \$1,000 for a symphony or symphonic poem.
- \$1,000 for a chamber music work.
- \$500 for a women's chorus.
- \$200 for a trio for piano and strings.
- \$100 for a cello solo.
- \$100 for a song.
- \$100 for a harp solo.

Details may be had by addressing Mrs. Charles Cooper, acting chairman, Division of American Composers, Peabody Institute, Baltimore, Md.

The above list has been announced everywhere and is carried regularly in the Musical Courier prize list along with other prize offerings, yet, up to the present time, the demands for exact information have not been encouraging, and, especially, our native born composers of national repute have not appeared to be greatly interested.

This is regrettable. The competition, it is true, is open to all American citizens, but that does not mean that those who give the prizes wish the foreign born composer to withdraw. It is not easy to see what citizenship has to do with it. If prize competitions are to be open to all the world, why not make them open to all the world? Citizenship papers have nothing to do with it. They are nothing more than a political convenience and it is neither to a man's credit to apply for them nor to his discredit if he does not apply for them. Citizenship does not make a man American any more than residence does, and in the majority of cases, unless we are especially informed of the facts, we actually do not know whether a foreign born resident is a citizen or not. The fact that they have papers or have not papers does not make them any more or less American.

But we believe that there is some feeling on the part of Americans that the endless array of prize competitions and scholarships that are being offered in this country should either be restricted or unrestricted, not, so to speak, on the fence. There appears to be a growing conviction that the prizes should be open to all foreigners or to no foreigners.

Is it some conviction of the sort that is preventing Americans from becoming interested in prizes? The Musical Courier does not know, but would like to know. Perhaps some of the composers will come forward and tell us? But of course they will not, for any such statements might be attributed to prejudice of one sort or another, and naturally people will not hold themselves open to such a suspicion however much without cause it might be.

There is another side to the matter that is far more important. Some Americans are trying very hard to "find themselves." During the finding process they cannot possibly write such orthodox things along traditional lines as would be likely to win prizes judged by the average run of "scholarly" judges.

Obviously not. Originality never does win prize competitions. It was Von Bulow who coined the phrase: "The more prized the work the less prized it will be," which simply means that the prize work is never likely to be heard of after its initial performance, and the history of American prize competitions goes far to sustain this judgment.

However, far be it from the Musical Courier to decry the efforts of the National Federation of Music Clubs or of any other organizations or individuals to stimulate creative work by the offer of prizes. Until some other way is found that way will stand. But the Musical Courier has a suggestion to make to prize givers: Make the contests public like the contests immortalized by Wagner in Tannhäuser and Die Meistersinger. This is still done by singing societies, and was done quite recently by our college glee clubs. Why not for compositions? And why not, instead of giving money to the composer, use the money in printing his work so that he could get additional performances? And why not discontinue the anonymous feature of competitions?

Let us get out into the open with our prize contests.



## VARIATIONS

By the Editor-in-Chief

The police authorities in Berlin have ruled that music increases the consumption of alcohol, and therefore they are closing up the melodious eating and drinking places one hour earlier than those which do not offer their patrons the tonal stimulus. Et tu, Berlin? Truly these are strange days for free humans in their once celebrated world.

Apropos, the reports of the current Congressional hearings on the proposed modifications or repeal of the Volstead amendment, make no mention of delegations from the Musical Union and the Aschenbroedl Club. Can it be that our orchestral musicians traditional friends of beer, no longer care for their once beloved beverage—or, that they still are getting as much of it as they please?

If beer is not to be restored officially, at least Bach's piano music has come back with a vengeance now that Harold Samuels is giving us his humanized versions of it. Some purists claim that it is not the real Bach he plays. Maybe not, but it is lovely, nevertheless. Somehow, one hardly can imagine that lovable old Bach delivered his own music in the dry, stiff, impersonal manner which it engenders in many of our modern performers.

Another great musical come-back is the Boston Symphony Orchestra. The good work was started by Pierre Monteux, but carried to ringing success by Serge Koussevitzky. He is another MUSICAL COURIER discovery. Long ago, before the war, when he was conducting in St. Petersburg and Moscow, the Berlin representative of this paper, during a special trip to Russia, wrote in these columns about the unusual baton gifts of Koussevitzky, and predicted his certain ultimate engagement by one of the important American orchestras. Koussevitzky has won an entirely new public for the Boston Orchestra and has done it through sheer sincerity, hard work, and musical merit. He loves America, and said recently that he desires no happier future than to become a citizen of this land and remain here permanently, whether at the head of an orchestra or otherwise.

These impresarios are wonderful. Here comes the news that Henry Russell, former head of the Boston Opera, is to marry Lady Patricia Blackwood, daughter of the Marquis of Blackwood. Henry is sixty years old, and Lady Patricia is twenty-four. Whether fact, or press-story, the impresario deserves sincere congratulations.

The world famous controversy which the New York Evening Post has been having with itself, regarding the mission, duties, rights, and limitations of critics, has resulted in a grand victory, but at the hour of going to press, we are unable to discover who won, or why.

A valued correspondent from Chicago sends this: "Last week at Orchestra Hall, they played a symphony so reminiscent of other works, that Herman Devries said, 'C'est une symphonie de la ligue des nations mais ce n'est pas Briand.' As you must know, B-r-i-a-n-d is pronounced in French like 'brilliant' in English. Perhaps a little far fetched, but I thought it was good."

Another note received consists of this: "You have your own way of handling musical writing, by devoting yourself to the mobile rather than the static aspects of the subjects. Let dignity go hang, you appear to say to yourself. After all, what is dignity compared to diversion, as you would put it, in your mildly alliterative style? There are other critics who attend to static stuff. (There I go, copying you again!) However, they only hold one job, and you hold two. That surely proves the triumph of matter over mind. Keep on playing Pierrot, if it helps you and amuses some. It won't hurt music, that is certain. Maybe, if you frowned, and fumed, and fulminated (how's that, lightsome Leonard?) you would be a real music critic, and at present you are struggling so hard not to be. Or are you a real music critic, merely masquerading? I won't sign my name to this, as I am a concert-giver, and might make you drop your mask. God forbid that I should be the guilty miscreant to add one more to the list of music critics. On the other hand, I read in the Singing Magazine that you are satirical and carry your cleverness to the point of superciliousness. Now, don't get too supercilious about my compliments. A salubrious

spring and summer to you, and your stimulating slapstick."

We have a furtive and fearful feeling that the foregoing is "writ sarkastick," and we hope fervently that it may not meet the eyes of our fond employers, shatter their faith in us, and cause us to be fired.

At the Riverside Theater last week there was a vaudeville act called "Berlin Versus Liszt." We did not see the number, but if it was a contest to a finish, with a fair referee, our wager would have been on Liszt.

"Dollink Baby" is on hand with this: "They have all sorts of entertainment for the tired business man. In these days of equal rights, why not similar recreations for the tired business woman?"

In The World, a writer says in a report of a recent Wagner performance at the Metropolitan: "...Siegfried with his two rolling, green eyes like an enraged and fabulous Bronx express." Not that the witticism is so epochal, but it first appeared in the MUSICAL COURIER in 1906, in a parody called Wagner's Ring Rewritten.

"His leaf shall not wither."—Psalms I. 3. No, nor his technic, temperament, taste, and touch. We are thinking of Moriz Rosenthal and his playing of the Chopin E minor concerto here last week. No matter how well a great pianist's performances, average, he has times when his art seems to unfetter itself from all that is earthbound, and to soar into the celestial bounds of Infinite Beauty. Such moments remain in the memory of the hearer forever. Regarding ourself, we shall treasure Rosenthal's E minor Chopin concerto, with our long ago recollections of Paderewski in the D minor Rubinstein concerto; D'Albert in Beethoven's Emperor concerto; Bauer in Brahms' D minor concerto; Godowsky in Saint-Saëns' G minor concerto; Hofmann in Beethoven's G major concerto; Joseffy in the Brahms B flat concerto; De Pachmann (plain Pachmann at that time) in Chopin's F minor concerto; Schelling in Paderewski's Polish Fantasy; Grainger in the Grieg concerto; Gabilowitsch in the Schumann concerto; Powell in his own Negro Rhapsody; Carreño in the MacDowell D minor concerto; Lhevinne in the Tchaikowsky B flat minor concerto; and—to complete the circle—Rosenthal in Liszt's E flat concerto.

"I envy Edgar Varese, whose music Zanotti Bianco calls 'sound geometry,' is postcarded by M. B. H., and he continues: 'at college my geometry always was exceedingly unsound.'"

In the old days, music was fought for; now it is fought about.

In Paris, from May 3 to 8, there will be held at the Institute Co-operation Intellectuelle, an International Convention of Dramatic and Musical Critics. We have been invited to attend, but most regretfully had to decline the honor. We intend, however, to send a set of suggestions, as topics for discussion and settlement. Here are some of them:

Shall any single New York music critic attend more than nine concerts in one day?

Why should the use of profanity not be permitted in musical and theatrical reviews?

What treatment should be meted out by his colleagues to the critic who sets a bad example by listening to an entire concert?

What is to be done about four-sonata recitals, and three-symphony orchestral concerts?

Should a pretty female performer ever be censured?

Moved and seconded that such artists, as for instance, Messrs. Rosenthal, Heifetz, Godowsky, McCormack, Sousa, Whiteman, Gigli, Stokowski, Toscanini; and Meses. Rethberg, Bori, Novaes, Hess, Morini, etc., be asked to perform less perfectly in order to allow the critics to put variety into their reviews.

Should critics be buried in consecrated ground? Are critics people?

Last week's introduction of intimate grand opera in New York, may not have been an imposing success, but at least it was an earnest and sincere attempt in a worthy cause. If ever opera is to be made a part of the cultural pabulum of our people, it must be given in a manner to enable the hearers to under-

stand what is transpiring on the stage and in the orchestra. A score not too heavy instrumentally, and a simple story simply told in properly selected and dictioned English, produced in a medium sized auditorium, is an excellent medium for making converts to grand opera, and for paving their way toward the enjoyment of the masterpieces in lyrical art. When grand opera first made its appearance, the Italian noblemen of early Florence had it produced in their homes. That was the start of intimate opera, and probably the foundation of the love of all Italians for their favorite form of musical enjoyment.

After all, why should Carpenter not have written a ballet about a great American city. Elgar and Williams composed orchestra pieces about London. Tosti addressed a song to Naples. Charpentier's Louise symbolizes Paris. Johann Strauss put Vienna into his waltzes. A whole library of music has been written to describe Rome. Even Leopold Godowsky (in his salad days) put forth a piano piece called Twilight on the Hudson River.

Considering some inept playing of muted brasses at recent symphony concerts here, the performers on those instruments might study profitably the technic of their brethren of the trumpets, trombones, and cornets in the jazz orchestras.

On the other hand, one good thing about the Easter parade on Fifth Avenue was that no discordant brass bands went with it.

We don't know what you think, but we regard as rather cruel, the current alleged witticism, that a music critic is a day and night watchman.

Have certain operatic stars ever read J. M. Barrie's line: "Life is a long lesson in humility?"

Olga Samaroff says in the Evening Post that a dangerous number of young musicians are being turned out by the studios and conservatories. Does she not mean, rather, a number of dangerous young musicians?

Sir Thomas Lipton is in this country again, and someone remarked at the recent Parsifal performance that the Irish sportsman is having more trouble to capture the yachting cup than Parsifal underwent to gain the Holy Grail.

The scene of L'Oracolo is laid in San Francisco; therefore, that opera is sung in Italian at the Metropolitan.

When the dusky Ethiopians, Aida and Amonasro, were doing their duet in the Nile scene at the Metropolitan the other evening, an unmusical husband awoke rather suddenly, blinked at the darkened stage, and whispered to his wife: "This soft coal nuisance is awful, isn't it?"

The Metropolitan Opera House closes this week; the symphony orchestras have become mute; the army of recitalists is arranging for its orderly Summer retreat. The season of 1925-26 is gasping out its last breath. Long live the season of 1926-27!

LEONARD LIEBLING.

## JUST RECOGNITION

Thaddeus Rich, violinist and concertmaster of the Philadelphia Orchestra since its organization, has just retired from that position. It must have made him feel good to know how much his work has been appreciated as is evinced in this editorial from the Morning Public Ledger:

The two decades in which Thaddeus Rich served as concertmaster of the Philadelphia Orchestra have marked the development of that organization from an experimental to a superbly authoritative stage. Dr. Rich's share in this splendid progress has been extremely vital. The relationship between first violinist and conductor of a symphony orchestra is not essentially unlike that existing between chief of staff and generalissimo of military forces. In each instance reciprocity of abilities and inspiration is indispensable to success.

In his sound musicianship, in his artistry as a violinist, in his executive talents—for these, too, are requisite in a concertmaster—Dr. Rich has played an invaluable part in the erection of a stately, esthetic edifice. Three conductors, Scheel, Pohlig and Stokowski, have been materially aided in their constructive work by the inspiration and seasoned talents of an exceedingly able lieutenant.

Dr. Rich's resignation, a step taken to satisfy personal aspirations in kindred cultural fields, crystallizes the public admiration and esteem in which he has been held. He will be missed at his familiar desk. His successor, whoever he may be and whatever his endowments, will lack one opportunity which Dr. Rich enjoyed and of which he so signally availed himself. No newcomer can contribute as lavishly as the retiring concertmaster to the upbuilding of the Philadelphia Orchestra. That work, that signal stimulation of musical progress, has been accomplished.



### MUSICAL CHICAGO

Recently the Editor of the *MUSICAL COURIER EXTRA*, William Geppert, came to Chicago on one of his periodical visits to the Windy City, and wrote in that magazine an article concerning music schools in Chicago. Mr. Geppert said: "Twenty-odd years ago I made a survey of the number of music pupils in Chicago, which was then printed in the *MUSICAL COURIER EXTRA*, and the statement made that there were more music pupils in the city of Chicago than in any other city in the United States.

"It is the case today. They have more musical colleges and conservatories in Chicago than any other center. There are more music pupils that come from all the states of the Union to Chicago to obtain musical education. The facilities offered in the way of musical education is equal to that of New York City or any other point, and the consequence is that Chicago bids fair to be the musical center of the United States in coming years. . . . The musical colleges and conservatories in Chicago are wonderful. One has but to go through them to see the manner in which these people, these music students from all over the country, are taken care of; the manner in which the facilities for hearing good music are offered to these pupils, not only by the opera company, but also by the Chicago Symphony and other orchestras, of which there are a large number—each one of the great colleges there sustaining an orchestra in the giving of public concerts with soloists. . . . It is not at all a question of the big orchestra or the Civic Opera Company, but it is the efforts that are being made to make Chicago musical and therefore benefiting the entire United States."

All this is perfectly true. The statement that Chicago has more students than any other city in the country is absolutely correct and that Chicago boasts of several big school orchestras is not only true but also remarkable, inasmuch as probably no other city in the world can be compared with Chicago in that respect. The schools of Chicago have been given a great impetus in the last decade. True, a quarter of a century ago the Chicago Musical College presented at the Auditorium operatic performances, which, if memory serves right, were compared by the critics to performances given by professional organizations then visiting Chicago—the Metropolitan Opera of New York, the Castle Square Opera and the French Opera from New Orleans—and no symphony orchestra outside the Thomas Orchestra (now the Chicago Symphony) was dreamed of until more recent years. The American Conservatory, the Chicago Musical College, the Bush Conservatory, the Columbia School, the Cosmopolitan School, the Sherwood School, each has a symphony orchestra, made up principally of students of the institution where they are being taught. Those orchestras not only play the classic symphonies, but also modern compositions, besides supplying accompaniments for artist-students who are chosen as soloists for concerts given by those schools.

It is said that the total enrollment of music students in the schools of Chicago exceeds 25,000 at this time, and that during the summer months the influx of out-of-town students is even greater, and preparations are now being made to accommodate a record-breaking attendance in the various Chicago music schools. All the Chicago music schools hold summer sessions; some bring guest teachers, others refrain from adding to their faculty. Of the schools which bring the largest number of guest teachers during the summer must be mentioned in first line the Chicago Musical College, which is headed by Herbert Witherspoon, president, and managed by Carl D. Kinsey, the real pioneer of master classes in America; then the Bush Conservatory and the American Conservatory. The music schools in Chicago are now busy throughout twelve months of the year, from September to September, with only short vacations at Christmas and after the summer master classes. Many private teachers are kept occupied throughout the year, some teaching constantly from nine in the morning till six in the evening, with only a short recess for lunch.

Chicago's location is not altogether responsible for the big influx of students to the Windy City. Many other causes must be considered. Years ago Chicago had no grand opera of its own. As already stated, the Metropolitan used to pay Chicago an annual visit of two weeks' duration. When the stay was prolonged, with the exception of one season that was backed by F. Wight Neumann and his secretary, Bertha Ott (now a full-fledged impresaria), the deficit was so big that the following year Chicago was included in the tour only after much persuasion on the part of those responsible for the tournee. Fifteen years ago Chicago finally got its own opera, and since then the schools as well as the teachers have thrived. Then there is the Chicago Symphony Orchestra. That organization used to give concerts only

twice a week, on Friday afternoon and Saturday evening. Since then the season has not only been prolonged a few weeks, but also a series of popular concerts and a children's concert series have been inaugurated, and this season a new series of Tuesday afternoon symphony concerts has been added. Recitals in Chicago, too, have been on the increase since the orchestra has augmented its series and since Chicago was given its own opera company. Choral societies like the Mendelssohn and Apollo Clubs, which held the choral field a quarter of a century ago, have many rivals now. Not only other professional organizations such as the Madrigal Club and the Swedish Choral Society have been founded, but the schools have also their own choral bodies. Among the latter may be mentioned here the Columbia Chorus, made up of young ladies and directed by Louise St. John Westervelt; the A Capella Choir of the Chicago Musical College, directed by Witherspoon; the mixed choir and choral society of the Bush Conservatory directed by Nelson; the Sherwood School chorus; and all the other important schools of the City by the Lake have choral bodies of their own.

Then, there is also the Civic Music Association, which has done a great deal in bringing students to Chicago. The Civic Music Association has not only an orchestra of its own, which is directed by the conductors of the Chicago Symphony, but it also has a choral society which is generally conducted by Herbert Hyde.

In the summer months Chicago is as busy musically as in the winter and this most likely is due to the fact that at Ravinia there is an opera company directed by Louis Eckstein, which is in every respect as fine an organization as one could demand, not only as a summer institution but also as one that would honor any city during the winter or fall seasons. As a matter of fact, stars of the Metropolitan and a few singers from the Chicago Opera are the members of the Ravinia Company. At Ravinia, operas and concerts have been given for many years, but it has been only in the last decade that Ravinia has occupied the enviable position it occupies among the big opera houses of the world. Good artists were always secured by the management in years gone by, but the star system was only introduced a decade ago, and since then Ravinia has brought to Chicago hundreds of students who can hear first-class opera throughout the summer months. Soon the roster of the company will be published in these columns, and to one already conversant with the artists engaged, the array of talent secured by Mr. Eckstein seems to assure one of the greatest seasons at this lovely spot in Illinois this coming summer.

During the coming summer, as heretofore, recitals and concerts will be given by the world renowned artists. Out-of-town students and teachers, who are contemplating a trip to Chicago either for work or pleasure, are sure to find in the City by the Lake somewhere to go daily and nightly, and the opportunity to hear good music at nominal prices. R. D.

### RIOT AT THE METROPOLITAN

Other things besides opera it appears have been given in the Metropolitan Opera House. E. W. Osborn, the veteran dramatic critic of the *Evening World*, recalls in that paper an interesting story of the evening of April 30, 1898, when William A. Brady succeeded in renting the temple of art and putting on a match for the wrestling championships of the world, between Ernest Roeber, American, and Ismael Yousouf, a "Terrible Turk." Yousouf, who, says Mr. Osborn, was to Roeber as the dimensions of Mount Everest to Bear Mountain-on-the-Hudson, had thrown the smaller man out of the ring in a previous meeting at Madison Square Garden. When the match began—the ring was on the stage—Yousouf started to do it again, and Roeber resorted to fisticuffs. Brady sprang for Roeber, to stop it. Bob Fitzsimmons, on the stage, jumped for Brady to keep him from stopping Roeber. Then the famous Broadway Squad of that day, all giants, got into action, and proceeded to bounce the whole gang one at a time, by the simple process of passing them down the aisle from man to man until the door was reached. Before it was half over half the audience had joined in the mixup, but when the squad of big fellows really got into action the house was cleared. No arrests were made, and after the Metropolitan had been hand cleaned—there were no vacuum cleaners in those days—it took a firm resolve never again to rent itself for a wrestling match.

### ANNA FITZIU IN VAUDEVILLE

Anna Fitziu, who created such a fine impression earlier this season in her guest appearance with the Chicago Civic Opera, enjoyed a new experience one day last week. It was N. V. A. Week at all the vaudeville houses in New York and the Palace Thea-

ter offered a special attraction at each performance. On Friday afternoon Miss Fitziu was the particular star. She was presented in a high class act, which opened with the trio from *Tales of Hoffmann*, the soprano being assisted by a fine tenor and bass; next followed the *Volga Boat Song*, by the basso; the *Rimsky-Korsakoff Song of India*, by the tenor; *Il Bacio*, sung by Miss Fitziu, followed by the prison scene from *Faust*. Additional numbers were a duet from *Carmen* by the two men and the introduction of a brand new song, *I Have Forgotten You, Almost*, sung by the soprano, with Gitz Rice at the piano. Miss Fitziu wrote the words and the popular composer of *Dear Old Pal of Mine* set them to music, the result being a beautiful ballad. It went so well that another of Mr. Rice's songs was given as encore. A remarkable fact about Miss Fitziu's act was that the piece de resistance was the prison scene from *Faust*, which won an ovation, proving that vaudeville audiences like grand opera. The singers were enthusiastically received and Miss Fitziu was easily the favorite artist of the afternoon, despite a famous headliner being the featured star of the week. Miss Fitziu will shortly begin a limited engagement in vaudeville at an excellent fee, it is said. She ought to repeat her success elsewhere.

### RACHMANINOFF COMMENDS AMERICAN INGENUITY

In the course of an interview printed recently in the *New York Evening Sun*, Rachmaninoff took occasion to commend our "unequalled energy and inventiveness" and says that it "leaves the foreign visitor breathless."

"Europe is a country of legend," said Rachmaninoff, "but the United States is spiritually free and dominates everything by its reality."

What the great pianist has to say about American opportunities is of especial interest:

There are three times the opportunities for musical expression in this country, especially among the mass of the people. Suppose a little Italian boy or French, English, Spanish or German boy has an instinct for the piano, but if his parents possess only common means it is unlikely that he will get a chance. There are no free music schools and music settlement houses. His family probably does not own a piano, neither does his uncle nor his grandfather. He will have the hunger for expression and it will ripen in him and enrich his emotions, but it will also germinate fully. Here the practical surroundings for cultural development are without parallel. The child is interested and intrigued to artistic expression on every hand, and all that needs fostering is belief in the beauty to be derived by the individual from these opportunities.

In praising our ingenuity Mr. Rachmaninoff mentions especially the Victrola and the Ampico. He says:

I wish to speak of another indebtedness which the world owes to American ingenuity. If it were not for the inventive genius that made possible the Victrola and the Ampico and kindred reenacting instruments the art of the virtuoso musician would continue to be lost. Up to this age performing artists lived but in their day. They were only known to those who heard them personally and after their death posterity kept alive reputations for a little while in memory and thereafter fame persisted only as a legend handed down. Liszt has come down to us in this way and Paganini and Rubinstein. We have no concrete evidence of them.

Yet living art is not satisfied to become a legend. It is a pretty sort of immortality but drained of life, and art cries out that it wants to live. But now for the first time in human history the art of the performing artist will live on after him in complete evidence and fidelity to the artist.

I remember a saying that was made famous by Rubinstein. He said that he himself was only a soldier as a pianist, but that Liszt was a field marshal of the piano forte. But it is hard to have absolute credence in the verdicts of the past without proof. The future, however, will have our playing for comparison, for inspiration and as a landmark for progress.

Our present age is stigmatized as a mechanical, commercial age, and temperamentally artists are opposed to it, and yet I doubt if any other age has done as much for the general popularity of art. We musicians especially are for every one. We perform for the asking through the medium of a few rolls on a reenacting instrument. We are bought in the shops as one buys a book, and the purchaser uses us at his pleasure. This is revolutionizing artistic perception. If the family circle hears music, music, every day and has the best musicians for entertainers, it becomes a certainty that the general knowledge and appreciation will become markedly superior to what it has ever been."

Mr. Rachmaninoff also finds a good word to say for jazz:

"It seems that no great musician of today will discount jazz entirely. Jazz is a sign of musical vitality, of crude inner yearnings. It is simple to cry down its merits, but on the other hand it undoubtedly springs out of genuine creative restlessness. If there were no promptings of national genius jazz would not have come to life."

### A NEW WAY

More trouble for music publishers. A Swiss claims to have invented a system of musical stenography which would "enable its user to sit at a concert and note down the full orchestral score."

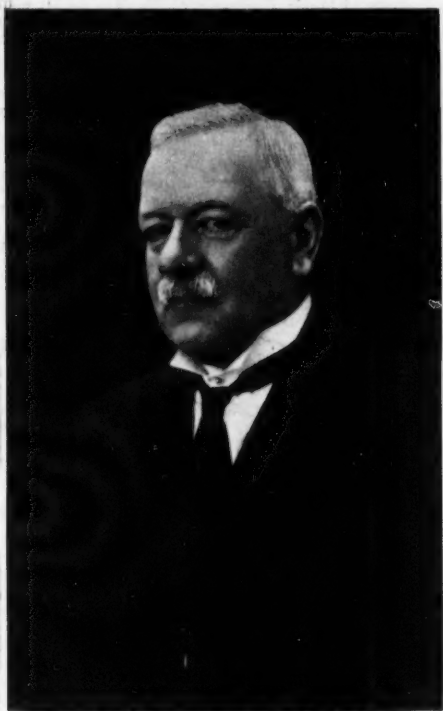


## ABOUT NEW ZEALAND

Not much is known in America about New Zealand so far as music is concerned, and it should interest the tonal brethren in our country to read sound facts about the Antipodes. The MUSICAL COURIER received a letter recently from the Hon. G. W. Russell, of Christchurch, New Zealand, which contains information of such value that we are appending some of it herewith. The Hon. Russell has been owner and editor of several newspapers in New Zealand was a member of its Parliament several times (also during the 1915-19 war period) and has held the posts of Minister of the Interior, Minister of Public Health, and President of the New Zealand University. The Hon. Russell writes:

Readers of the MUSICAL COURIER in the United States may wish to know something of New Zealand and especially as regards music in this little country—little, as compared with the United States, but in area not much smaller than Great Britain and Ireland, which we New Zealanders always call "Home."

It comprises three Islands, but only two are occupied. Though only occupied by the British for some eighty-five



THE HONORABLE GEORGE WARREN RUSSELL.  
Ex-Minister of Internal Affairs of New Zealand.

years it is a wonderful country. It has approximately twenty-five million sheep and exports about \$100,000,000 worth of dairy produce per year, chiefly to Great Britain. Its population is about 1,400,000, including some 50,000 Maoris, a remarkable race of aboriginals. The people are pure British and speak the mother tongue without twang. Education is much favored.

There are four large cities—two in each island—their estimated populations being, Auckland, 200,000; Wellington (the capital), 120,000; Christchurch (the cathedral city), 120,000; and Duncom (the Scotch City), 90,000. There are a number of others towns of 15,000, 20,000 and 25,000 inhabitants.

All these places are provided with every equipment of civilization, including theaters, picture theaters, libraries, and in the four cities there are museums equal to anything in the world.

The climate is mild, the land good, the life in every way up to date. In the war with Germany New Zealand raised and sent to Europe over 100,000 men.

The people are music-lovers. In all the centers there are fine choral organizations, many first-class bands and orchestras, and a large number of highly praised teachers; but there is no conservatory or recognized musical center. When the present writer was president of the largest and most influential University College in New Zealand he tried to establish a conservatory at Canterbury College, Christchurch, but the influence of the private teachers was too strong. The Board has, however, a music class under Dr. Bradshaw, chief organist of the Christchurch Cathedral (a gentleman of very high rank in his profession) and here students can gain their degrees and diplomas. Every year examiners arrive from Great Britain and large numbers come before them for passes in the theory and practice of instrumental music (almost entirely piano) and singing. So far we have not developed a great composer, though Alfred Hill (composer of "Waiaata Poi") belongs to us. A goodly number of fairly talented musicians and singers have been produced, but they usually go abroad—Rosina Buckman in probably the best—for here, as elsewhere, "a prophet has no honor," etc. When they come back as "stars" they are run after and idolized.

New Zealand lies 1200 miles East of Australia, an island continent about thirty times larger than this Dominion, and with a population of between six and seven millions. Its chief city (Sydney) has over a million inhabitants, and Melbourne about three quarters of a million. Consequently, the South Seas tours of the artists include both countries. Steamships to and fro call at Auckland on the trip from Vancouver or San Francisco to Sydney. The run to New Zealand is about eighteen days from America.

Our "big" music therefore all comes from overseas. In Australia there are two or three firms who engage artists of

high rank and tour them. The principal ones are J. C. Williamson (Melbourne), and J. & N. Tail (Sydney). They reap rich harvests from this country. When in this country Paul Althouse and Arthur Middleton (both from New York) sang here under the Tail management at seven and a half, five, three, and two shillings, plus the Government amusement taxes.

Considering the short distance New Zealand is from America it has often been a matter of wonder to me that some of your shrewd impresarios have not come over and prospected this country, which is the sixth in rank of the whole world as a sheep country, and leads the world for the magnitude of its foreign trade and export trade per head of population. New Zealand is full of American automobiles. Could you not send us along a few of your best musicians as teachers and performers? If really good, they would do well here.

(Signed) G. W. RUSSELL.  
Christchurch, N. Z.

## TUNING-IN WITH EUROPE

(Continued from last week)

Semon explodes the idea that Brahms was opposed on principle to writing an opera. His reason for not writing one was simply the lack of a subject that interested him. Semon suggested Bulwer Lytton's Harold, and told him the story in detail, but this was all that happened:

"He listened attentively, and addressed quite a number of further questions. I had hoped I had enlisted his interest in the subject, but he never reverted to it during the rest of my stay in Vienna, and when, a good many years afterwards (1888), I addressed the same question to him, he only shrugged his shoulders and smiled.

Why do Frenchmen dislike Brahms? Here is an interesting question of psychology; for the antagonism is as deeply rooted as it is unanimous, so far as the public is concerned. If you ask the Frenchman, the answer is that Brahms is "too German," which is beside the point, for Brahms is not more German than Wagner is in another way, or Beethoven for that matter. And who will assert that Frenchmen don't like some very typically German things? In music they simply love Schumann, who was Brahms' direct spiritual progenitor.

\* \* \*

I asked a French musician this very thing—why Schumann and not Brahms. Schumann, he said, had certain external charms that appealed to the French taste, while Brahms, with his rough exterior, his fervent inwardness and his slow-moving pathos was hostile to the French *esprit*. (It is curious to remark in this connection that Tchaikowsky, whose pathos is similarly heavy though less profound, is also unpopular in France).

\* \* \*

This French *esprit*, it seems, is incapable of enduring the kind of sentiment which is expressed in broad phrases and slow rhythms. Illustrating his words by the theme of the slow movement of the horn trio, my French friend, whose concert experience is one of the longest in Paris, showed how Frenchmen insist on playing it too fast, thus losing the whole essence of its elevated beauty. But, if you do play it slowly, the audience becomes restless and calls the music tiresome.

\* \* \*

On the other hand there are certain French composers whom Germans can never perform to a Frenchman's taste. One of these is Fauré, who is held in extraordinary esteem in France, though foreigners consider him both shallow and-bore-some. Germans, when they play his works, try to draw out of them a lyricism which Fauré did not feel; in so doing they play the music too slowly and too expressively, and again the French audience rebels.

\* \* \*

Is there then something in musical nationalism after all? In a previous column I pointed out that the "nationalist" composer is usually a composer of the second rank. All great music is universal. And there is no question in most people's mind about the greatness of Brahms. Should it not be possible to convince even the French?

C. S.

## ASTONISHING FIGURES

Says the London Daily Sketch: "If opera is the languishing art in this country, as the appeals of Covent Garden and the National organizations would have us believe, how comes it that there are some 400,000 amateurs now definitely enrolled in societies mainly presenting opera as an entertainment and doing it with a great deal of success to match their enthusiasm?" The figures are astonishing, showing an interest in opera far exceeding anything we have here. One of the London theaters has been leased by a combination of these amateur operatic societies, which keep it busy the year round, presenting for the most part light opera, though interspersed with a fair percentage of light grand operas.

## NEWS FLASHES

## Talley Turns Hundreds Away

(Special telegram to the Musical Courier)

Hartford, Conn.—Marion Talley, making her concert debut, sang here this afternoon before 4,000 persons who crowded the Capitol Theater, while hundreds stood outside, though they could not hear a word. The concert was a huge success and the young artist won her audience not only through her singing but through her engaging personality and delightful smile. When she was through, police had to clear a way for her, from the stage entrance to her car.

S.

## Blue Rhapsody Pleases London

(Special cable to the Musical Courier)

London.—Paul Whiteman's opening concert here on April 11, filled Albert Hall, which seats 10,000, from top to bottom, and about 2,000 persons were turned away. Gershwin's Rhapsody In Blue had its first performance out of America and made a tremendous impression, the composer himself playing the piano part. F. C. Coppicus, manager, is sending the orchestra on a two weeks' tour through the provinces, after which they will return to London and play a music hall engagement for several weeks, followed in June by concerts in Holland and Germany, with the prospect of further continental appearances in July and August.

R. C.

## Shavitch Cheered in London

(Special cable to the Musical Courier)

London.—This evening, April 12, Vladimir Shavitch, conductor of the Syracuse, N. Y., Symphony Orchestra, appearing for the third time in as many seasons as guest conductor of the London Symphony, conducted a long, exacting program which included the Egmont Overture, the Bach piano concerto (with Alexander Borowsky as soloist), the Chasseur Maudit of Cesar Franck and Liszt's Faust Symphony, with chorus and Tudor Davies as tenor soloist. At the end of the symphony the audience not only applauded frantically but arose and shouted, recalling the conductor. The orchestra, too, joined in the demonstration. Davies sang his part excellently. Shavitch's three appearances here have firmly established him with London audiences.

C. S.

## Muzio and Fleta Cheered in Milan

(Special cable to the Musical Courier)

Milan.—The en doth e La Scala season, with the return of famous artists from abroad, is turning out to be the most interesting part of the operatic year. Among the gala evenings was the appearance of Claudia Muzio on April 11. The Milan press declares that her rendering of Violetta in Traviata has no equal. One of the most aristocratic audiences of the season filled the house to the last seat, and was thrilled at her moving presentation of the heroine. There was a prolonged ovation for her in open scene after the aria Sempre Libera. She was in best voice and sang superbly. High spots of the evening were the duet with Germont in the second act, the renunciation scene, vivid and moving, and the entire last act, extremely touching. There were twenty-five curtain calls, the applause persisting until the artist appeared several times alone. Miguel Fleta, Spanish tenor, is here to create the tenor role in Puccini's Turandot, and at the request of the La Scala management sang Rhadames in Aida at a special performance, April 8. Fleta, admirable both vocally and artistically, won undisputed and unusual success from the very beginning. The Celeste Aida brought him a prolonged ovation, with shouts of bravo, and the audience was wildly enthusiastic over the Nile scene and the Judgment scene. He was recalled time and again.

A. B.

## "LOWERING THE AGE LIMIT"

Under the above heading the following expressive and significant note appeared recently in the New York Telegram:

"It is quite to be expected that as the years roll past new voices and new faces will replace the operatic favorites of the present time, and, of course, among the newcomers will be many juveniles. The present season has witnessed two young prima donnas winning acclaim at the Metropolitan Opera House, one of them of bashful nineteen.

"But now comes along Dr. Marafioti, a musical medico, whose observations of his four-year-old daughter's vocal apparatus inclines him to the belief that already she possesses operatic potentialities. Dr. Marafioti finds in little Flora's larynx the developed organ of voice. Possibly he has in mind introducing her to the public as a singer.

"At the rate we are progressing it will not be long before some prima donna bambina is trundled on the stage in a perambulator. How will the critics like that?"

## MUSICAL COURIER READERS

## American Composers Receiving Recognition

To the Musical Courier:

It is my heartiest desire to subscribe to the sentiments of Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., in an address delivered before the convention of the National Music Teachers' Association at Dayton, Ohio. I wish to endorse with utmost sincerity his plea for the performance of American compositions of merit. I feel that it is the duty of every conductor of an American orchestra to encourage the knowledge of the products of native genius.

Mr. Hanson has suggested a representative corpus of the works of American composers performed from the season of 1919-1920 to the season of 1925-1926. May I indicate with a list of American compositions which have been performed under my direction prior to the period covered by Mr. Hanson's research a supplementary group of indigenous examples.

Recognition of American composers is the final stage in the development of musical education and its propagation in America. It has been my aim in the promotion of musical understanding to climax the cultivation of the art in America with a true appreciation of native works. As a preliminary foundation I have sought:

Firstly, to bring symphony music nearer to the people by founding the Stadium Symphony Orchestra Concerts in the Lewisohn Stadium of New York City. The remarkable success of this project has paved the way for similar developments in many other cities which only awaited the successful completion of the first endeavor of its kind to follow its lead. The popularity of summer stadium concerts has undoubtedly been instrumental in providing increasingly large audiences for the winter performances.

Secondly, by the organization, with the financial aid of Alfred L. Seligman, of the Young Men's Symphony Orchestra of New York City in February, 1903, I sought to provide a training ground for promising young musicians who might thereby receive the necessary instruction and practice to qualify them for posts in large symphony orchestras. It is gratifying to me that practically every ranking orchestra in this country has many first seats occupied by men who had their training with me in that society; and also that similar organizations with the same aim have sprung up throughout the United States.

Finally, in the interest of the American composer, the affixed summary will indicate that this cause has always been one which I tried earnestly to further. This, in spite of the fact that the means of an endowed organization were never available to me and the necessary rehearsals were always at my personal expense and sacrifice.

## RESUMÉ OF WORKS OF AMERICAN COMPOSERS AND COMPOSERS LIVING IN AMERICA

## THE VOLPE SYMPHONY ORCHESTRA, ARNOLD VOLPE, CONDUCTOR, AT CARNEGIE HALL, NEW YORK CITY

- Act II and Act III, Azora.....Hadley  
April 14, 1907—Tone Poem, op. 22.....MacDowell  
(a) Hamlet  
(b) Ophelia  
Repeated January 8, 1911  
March 26, 1908—Symphonic Suite—Ubers Weltenmeer  
First performance.....Fritz Stalberg  
December 4, 1910—Overture Macbeth.....Stillman Kelley  
First performance  
Also Central Park, August 24, 1913  
February 12, 1911—The Domain of Hurakan.....Arthur Farwell  
First Performance.  
Also twice at Central Park  
August 10, 1924  
March 19, 1911—Two movements from Suite in D minor  
Arthur Foote  
March 28, 1911—Christmas Overture.....Percy Goetichius  
First performance  
January 9, 1912—Symphony in D minor.....Pietro Floridia  
First performance  
March 26, 1912—Piano concerto D minor.....MacDowell  
Played by Leo Ornstein  
September 1, 1921—Intermezzo from opera, The Galleon, James P. Dunn  
At Lexington Opera House

## PERFORMED AT CENTRAL PARK, NEW YORK

- July 11, 1912—Southern Fantasia.....W. H. Humiston  
Repeated August 26, 1913  
August 26, 1913—Tone Poem, Hamlet.....MacDowell  
Theme and Variations, Suite, op. 30.....Foote  
Overture, Cornell.....Arthur Farwell  
August 7, 1913—Overture, In Bohemia.....Hadley  
August 20, 1913—Gaelic March.....Stillman Kelley  
Scherzo.....Ernest Carter

## THE STADIUM SYMPHONY ORCHESTRA

- ARNOLD VOLPE, CONDUCTOR  
At the Lewisohn Stadium, New York, Season 1918-1919  
July 16, 1918—Indian Suite.....MacDowell  
Scherzo.....Ernest Carter  
Two Sketches, Valse Triste and Chant Negre  
Walter Kramer  
August 9, 1918—Suite, The Tempest.....Elliott Schenk  
First performance  
July 6, 1919—The Return.....Arthur Bergh  
July 7, 1919—New Russia.....Samuel Gardner  
Repeated August 20, 1919  
July 16, 1919—Tone Poem, Lucifer.....Hadley  
Angelus from Symphony No. 3.....Hadley  
Prelude to Act III, Azora.....Hadley  
Ballet of the Flowers.....Hadley  
First performance  
July 17, 1919—Symphony No. 4, North, South, East, West, Hadley  
July 22, 1919—Symphony No. 4, North, South, East, West, Hadley  
Ballet of the Flowers.....Hadley  
Angelus from Symphony No. 3.....Hadley  
Prelude to Act III, Azora.....Hadley  
Waltz Song, The Dance.....Hadley  
Tone Poem, Lucifer.....Hadley  
Conducted by composer  
August 1, 1919—Intermezzo.....James P. Dunn  
August 4, 1919—Negro Rhapsody.....John Powell  
August 6, 1919—Overture, Herod.....Hadley  
Rhapsody, The Culprit Fay.....Hadley  
Ballet of the Flowers, Suite No. 2.....Hadley  
First performance  
Conducted by composer  
August 9, 1919—Oriental Suite, Palestine.....Platon Brounoff  
August 18, 1919—Symphony Rhapsodie in F minor, Walter Kramer  
August 20, 1919—Suite from opera, Promise of Meda  
G. Aldo Randegger  
Poem Erotique.....MacDowell  
Scotch Poem.....MacDowell  
Ocean Rhapsody.....Frank E. Ward  
Peter Pan (Scherzo).....Frank E. Ward  
Piano Concerto.....Mana Zucca  
Played by composer  
Second violin concerto.....Cecil Burleigh  
August 26, 1919—Act II and Act III, Azora.....Hadley  
Conducted by composer

September 1, 1919—Ballet of the Flowers, Suite No. 3.....Hadley  
First performance  
Conducted by composer

I hope that the future will find greater enlightenment to encourage the production of the significant contribution of American creators and that this development may justly bring to America a prominent place in the musical affairs of the world.

Very truly Yours

(Signed) ARNOLD VOLPE

Chicago Musical College,  
Chicago, Ill.  
March 6, 1926.

## Skyscrapers

New York, April 7, 1926

To the Musical Courier:

In the last issue of the MUSICAL COURIER you directed attention editorially to the obviously premeditated similarity between John Alden Carpenter's Skyscrapers and the second part of the Dance Satire, Sooner and Later, by Irene Lewisohn and myself, given at the Grand Street Playhouse in April, 1925.

Since this naive appropriation of the basic idea, as well as the many details of expression, were not commented upon by the music critics of the daily papers, it is particularly gratifying at this time to have them emphasized by so responsible an authority as the MUSICAL COURIER. Having seen and heard Skyscrapers, we were restrained, perhaps by Quixotic motives, from uttering the protest which now comes with such aptness from an impersonal source.

Believe me,

Yours cordially,

(signed) EMERSON WHITHORNE

## MAX WERTHEIM

Max Wertheim, a member of the MUSICAL COURIER staff since 1912, died suddenly early Monday morning, April 12, at his home in the Hotel Naragansett, New York City. Mr. Wertheim had suffered the previous week from a slight attack of influenza from which he appeared to be well on the road to recovery. He retired at midnight on Saturday, after talking and joking with his family, apparently quite restored to health. About 3 a. m. on Monday he awoke and complained of inability to breathe. A doctor was immediately summoned, but he expired in a few minutes, before the doctor's arrival. Angina pectoris was pronounced the immediate cause of death.

Mr. Wertheim was in his sixty-seventh year, having been born at Koenigsberg, Prussia, July 29, 1859. His parents brought him to New York City when he was only four years old. He attended public school here. In 1872, when only thirteen years old, he heard the great violin virtuoso, Wieniawski, and was so fascinated and impressed that he

determined to take up the career of violinist himself. The following year, 1873, he went to Europe and became a student at the conservatory in Leipsic. His teachers in violin there were the famous Ferdinand David and Roentgen. His theoretical studies were under Reinecke. Later on he did some advanced work on the violin under Joachim.

Mr. Wertheim remained in Leipsic for eight years, becoming a member of the Gewandhaus Orchestra and also appearing with that organization as soloist, under the direction of Reinecke. Then he returned to America and began his professional career here. He played a great deal in concert and recitals and became concertmaster of Colonel Mapleson's Opera Company, at the old Academy of Music in 14th Street.

The Emperor Dom Pedro of Brazil heard him as a soloist and was so much impressed with his playing that he offered him the position of professor of violin at the Imperial Conservatory, Rio de Janeiro, which Mr. Wertheim, owing to other engagements here, was obliged to decline. In 1889, backed by a syndicate of prominent men, he made an offer to Anton Rubinstein, whom he greatly admired, for a final tour of this country, which the great Russian pianist declined on account of advancing age and declining eyesight.

Ever since he was twenty-three years old Mr. Wertheim had been affected to a greater or less degree by the cramp which some violinists are subject to, and by 1895 he decided to abandon solo work and to devote himself to the educational side of music. In that year he opened the Rochester Conservatory of Music, Rochester, N. Y. Among his pupils there were Beatrice Eberhard, and Saul Lichtenstein, both soloists of reputation in their day. The latter's sister, Bertha Lichtenstein, an accomplished pianist, frequently acted as accompanist at the Conservatory concerts, and a few years later became Mrs. Wertheim. After five thoroughly successful years he disposed of the Rochester Conservatory and, coming to New York, opened the New York Musical Academy on Twenty-third Street, one of the best known New York musical institutions of its day. Among those closely associated with him as a member of the Academy faculty was Max Liebling, who survives him. After a few years Mr. Wertheim retired temporarily from his musical career, yielding to the request of his father-in-law, a prominent Rochester manufacturer, who required a competent executive assistant. But his overwhelming interest in music always continued, and as soon as he was free from other obligations he joined the staff of the MUSICAL COURIER, on which he served faithfully and steadily for over fourteen years.

Mr. Wertheim is survived by his widow, Bertha, and two sons, Sidney and Alfred, both of whom are in business in New York. The former was married only a few weeks ago. Funeral services were held at the burial chapel, Amsterdam Avenue and 91st Street, on Wednesday morning at ten o'clock attended by the entire personnel of the MUSICAL COURIER and by a large number of relatives, friends and representative persons from the musical world of New York.



The Late Max Wertheim



## METROPOLITAN OPERA

## DER FREISCHÜTZ AND SKYSCRAPERS

There was another performance of Der Freischütz at the Metropolitan on Saturday evening, April 3, with a familiar cast, including Maria Mueller, Elisabeth Kandt, Rudolf Laubenthal, Michael Bohnen, Armando Agnini, Leon Rother, Gustav Schuetzendorf, Carl Schlegel, Arnold Gabor, Louise Hunter, Charlotte Ryan and Laura Robertson. It was an especially fine performance, with much applause and many curtain calls for the principals. Bodanzky conducted. Following Der Freischütz, John Alden Carpenter's Skyscrapers, a ballet of modern American life, was presented, and proved a decided contrast to the Weber opera. Hasselmanns conducted for the ballet.

## CAVALLERIA AND PAGLIACCI IN CONCERT, APRIL 4

Showing how popular the modern twins of opera are, even without scenery or costumes, the Metropolitan Opera House was crowded on Sunday evening for a performance of the two favorites with unwonted casts. Carmela Ponselle sang the role which her more famous sister has often done, and proved that her voice, generally rated as a mezzo, was entirely equal to the demands of this high dramatic role. Cecil Arden lent her voice and command of style to a most satisfactory presentation of Lola's music. Others in the cast were Tokatyan as Turiddu, Mario Basiola as Alfio, and Grace Anthony as Lucia.

Pagliacci, coming after, had the advantage of a most tuneful Nedda, Nina Morgana, who got the heartiest applause of the evening for her singing of the Ballata. Those two excellent baritones, Giuseppe Danise and Lawrence Tibbett, made things decidedly melodious as Tonio and Silvio respectively. The other singers were Vittorio Fullin and Angelo Bada. Wilfrid Pelletier conducted. It would be interesting to hear him oftener.

## AIDA, APRIL 5

The eighth performance this season of Aida, on April 5 (an extra performance), brought Friedrich Schorr for the first time as Amonasro, a truly splendid impersonation. Lauri Volpi's ringing high B flats, clear and full, were very effective, while William Gustafson was a good king. Maria Mueller sang the title role, with Karin Branzell her opposite, the Amneris of the latter being a powerful characterization; at one period she received four recalls. Jose Mardones, Angelo Bada and Charlotte Ryan completed the cast. Tullio Serafin conducted with athletic energy, and the graceful and sometimes humorous ballet of many hues won attentive admiration.

## LA VIDA BREVE AND LE ROSSIGNOL, APRIL 5

On April 5, at the Metropolitan, the regular Monday night audience was treated to another double bill. This time it was La Vida Breve (De Falla), and Le Rossignol (Stravinsky). Both were repetitions, and both evidently thoroughly enjoyed by the large gathering. In the former, the principal star was Bori, always fascinating; she was at her best, which is saying a great deal. She was ably assisted by Kathleen Howard (Grandmother), Henriette Wakefield Picco, Gabor, Meader, Altglass, Guilford and Anthony.

Of course Marion Talley was the star of the Stravinsky ballet, and, although she has little singing to do, and no acting at all, she was the center of attraction and at the close the entire audience waited for her appearance behind the foot-lights to give her an enthusiastic round of applause. On the stage the honors went chiefly to Bourskayo (The Cook), Errolle (Fisherman), Didur (Emperor), Schuetzendorf (Chamberlain), and Wolfe (Bonze). Serafin conducted both performances superbly.

## TRISTAN AND ISOLDE, APRIL 7

"All is well that ends well" is as true as ever, and Tristan certainly ended well at the Metropolitan this year, for the last performance, on April 7 was by far the best of the season. This is due principally to the fact that Rudolf Laubenthal has thoroughly grown into the role which he sang for the first time last season, and is now the most satisfactory Tristan from every standpoint that the Metropolitan has listened to since the days of Jean de Reszk. He has a fresh, young, manly voice, makes a fine appearance, sings well, and acts with spirit and intelligence. First honors easily went to him.

Madame Larsen-Todsen, perhaps inspired by him, went beyond the bounds of her usual conventional performance, and gave a really moving picture of the heroine. Friedrich Schorr was a Kurvenal of the first rank, and William Gustafson, replacing Bohnen as King Mark, did his best to relieve that character of its usual boresomeness, and succeeded. Mr. Bodanzky, too, was in unusually sympathetic mood. This final performance set a good standard for Wagnerian performances of next season—a higher standard than has generally been attained during the present one.

## DON QUICHOTTE, APRIL 8

Chaliapin scored another great triumph at the second performance of the current revival of Don Quichotte on April 8 at the Metropolitan. It has been said that this is one of the most salient and striking of the characterizations which have made the singing and acting of the great Russian so remarkable. This score is really not Massenet's but Chaliapin's. The frame of the work is so ordinary beside the portrait that the singer gives the character of the romantic and ludicrous creation of Cervantes, that it need hardly be considered. On this particular occasion he was in even a more exalted vocal condition than on the first night of his portrayal, and received vociferous applause from the huge audience after each act and at the conclusion. The sincerity of this master interpreter is of such superabundance in this role as to leave no one unmoved from its pathos. De Luca has a fine opportunity for vocal display of his expert singing in the part of Sancho Panza and makes much of his fine comedy. Florence Easton again was a delight to the eye in her characterization of the lovely Dulcinea. The rest of the roles were capably handled by Mmes. Anthony and Frener, and Messrs. Meader, Bada, Ananian, Reschiglian, Gabor, d'Angelo and Wolfe. Hasselmanns conducted with great enthusiasm.

## DIE MEISTERSINGER VON NÜRNBERG, APRIL 9

Wagner's Meistersinger had its last seasonal performance on April 9 before a capacity audience. In spite of the length of the work—from seven-thirty till almost midnight—every inch of standing room was filled and one must admire the

great and genuine love of music that could induce all those men and women to put up with the fatigue of it. The cast was made up of: Maria Mueller, Eva; Marion Telva, Magdalene; Rudolf Laubenthal, Walther; Michael Bohnen, Hans Sachs; Gustav Schuetzendorf, Beckmesser; George Meader, David; Leon Rother, Pogner; Arnold Gabor, A Night Watchman. Bodanzky was the conductor and the performance was splendid.

(Later reviews will be published next week)

## Edna Dunham Visits New York for Study

"I heard Elsa Alsen in Cleveland, liked her voice, heard her again following an intermission of some weeks, and thought to myself 'What improvement!' then heard her a third time, and at once made up my mind to find who or what had caused the remarkable change," said Edna Dunham, known as a leading soprano of Cleveland, Ohio, singing in the Fairmont Presbyterian Church, giving recitals, busy as a teacher, etc. "Information derived led me to arrange for a



Photo Hall Stearn

EDNA DUNHAM.

fortnight's release from duties in Cleveland, coming to New York to study with Joseph Regneas, to whose tuition Alsen attributed all her improvement."

"Did you get what you sought?" she was asked.

"Yes, indeed. I got direct and vivid instruction, giving me food for thought and a plan of study which I know is invaluable. Mr. Regneas is a remarkable personality, a stimulating teacher whose new ideas and practical carrying out deeply impressed me; he gave me hints, suggestions of infinite value, supplemented with a scheme of vocal development altogether new and valuable to me—just exactly what I needed!"

"How will you realize his instruction?"

"By giving a recital in Cleveland soon, and showing what I learned under Mr. Regneas. Then I plan further instruction, followed by another recital in the autumn, when I hope to exemplify what this brainy man and vocal authority has done for me," said the fair singer.

Not very long ago Edna Dunham was solo soprano of the 48th Street Collegiate Church in New York, one of the best



HAROLD LAND

is introducing Howdy Do Mia' Springtime on all of his programs, and finds it one of the most successful and appealing songs he has ever used. (Mishkin photo.)

paid positions in America. Her musical influence in Cleveland is wide, for she is beloved by all who appreciate the true and sincere in the art, and the Dunham home is a gathering place for all the big artists, not only of that city, but also from outside. Her tours and appearances in various parts of the United States gave her a wide acquaintance, and it is natural that one of her personality should attract and retain friendships.

## Musical Courier Cover Page Picture Arouses Interest

The MUSICAL COURIER's cover page picture of last week showed an interesting pose of Tsianina, Cherokee mezzo, and Os-ke-non-ton, distinguished Mohawk baritone, which was taken when they appeared together last fall in the new Cadman opera given at the Santa Fe Fiesta, at Santa Fe, New Mexico. This picture has attracted unusual attention among New York art dealers for its fine art quality.

Princess Tsianina is particularly proud of this picture and offers a copy for framing, printed as it appeared on the title page of the MUSICAL COURIER to any of the readers desiring it. Requests should be sent to Catharine A. Bamman, 50 West Forty-sixth Street, manager for both artists.

The combination of Princess Tsianina and Os-ke-non-ton, growing out of the success achieved in Santa Fe is proving a most popular booking attraction for next season. A coast to coast tour during February and March is filling up rapidly.

## Massell Studio Musical Tea

At a studio musicale and tea, given by James Massell, March 27, a number of amateur and professional pupils rendered songs and arias before a distinguished audience. Essie Burstein and Beatrice Engel (both sixteen years of age) made their first appearance and sang with confidence and musical understanding. Frances Rosen, soprano, demonstrated great improvement in her voice. Hulda Sharr, dramatic soprano, displayed feeling and true understanding of the songs she sang. Lucille Winson, coloratura soprano, revealed a highly trained and exquisite voice. Among the professionals who sang were Isabelle Austin, Darja Mishka (prima donna from the Berlin Opera House), Frances Sonin, (exponent of children's song) and Stepan Slyepoushkin, basso cantante, from the Moscow Art Players. Each of these contributed a few numbers in a highly artistic manner.

## BAINBRIDGE CRIST

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## BOSTON

## ELIJAH

Boston.—On Sunday afternoon, April 4, at Symphony Hall, Elijah was presented by the Handel and Haydn Society, assisted by the Boston Festival Orchestra, J. W. Crowley, conductor, and the following soloists: Emily Rosevelt, soprano; Alma Beck, contralto; Lewis James, tenor, and Henri Scott, bass. The celebrated singing society, under the skilled baton of that veteran conductor, Emil Mollenhauer, did some beautiful work. It was the first time that the writer (from the New York office) had heard this society and he understood why the fame of the Handel and Haydn Society has spread far and wide. The several hundred singers, women and men, have been wonderfully trained and their voices blend so perfectly that at times it would seem as though it were one great tenor, or contralto, or soprano, etc. They worked up to the big climaxes with little effort, disclosing a volume of exquisite tone and dramatic effect, while on the other hand the pianissimo passages were remarkably done. One could go on at length writing about the excellence of this body of singers, but space forbids. The quartet of singers was well chosen. Miss Rosevelt's pure and sweet soprano voice made instant appeal and she sang with proper authority. Alma Beck, a favorite in oratorio, again contributed a voice of rich and mellow quality and a dignity of style that brought her much applause, and Miss Rosevelt, too, was not lacking in her share.

Lewis James, in the tenor solos, did creditable work. He is the possessor of a voice of sterling quality and seemed thoroughly at home in this branch of his work. Frank H. Luker, at the organ, added to the general beauty of the performance, which was well attended and which received rounds of applause throughout the afternoon.

## KOUSSEVITZKY LEADS MEMORABLE PERFORMANCES OF BRAHMS' REQUIEM

One of the outstanding events of the season in this city was the performance of Brahms' Requiem, by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, under the inspired leadership of Serge Koussevitzky. Originally announced for Sunday afternoon, March 28, for the benefit of the Symphony Pension Fund, the demand for seats was so great that it became necessary to repeat the performance on the following evening, with capacity audiences in attendance at both concerts.

Earlier in the season, at two performances of Beethoven's Ninth Symphony, Mr. Koussevitzky had given a highly convincing demonstration of his prowess as a conductor of choral works. The Brahms Requiem gave him further opportunity to reveal his genius in this field, with results that were most gratifying to all concerned. The orchestral introductions to the seven choral sections were played not only with that technical finish and beauty of tone that one expects of the Boston Symphony Orchestra, but also in a manner which completely revealed the grave beauty and compelling power of this great composition. The chorus sang with the precision of attack and release and the sure intonation that are associated with Dr. Davison's charges. To these indispensable attributes of effective choral singing were now added a rhythmic vitality and freshness of tone that contributed materially to the success of the performance.

The soloists—Ethel Hayden, soprano, and Boris Saslawsky,

baritone—performed their exacting parts creditably. All in all, the poignant, sombre, exalted music was played and sung in stirring fashion, the audience responding with sustained applause and recalls for Mr. Koussevitzky, Mr. Woodworth (who has been coaching the Harvard and Radcliffe forces during Dr. Davison's absence abroad) and for the soloists.

## GRANDJANY STIRS ADMIRATION AS HARPIST

Marcel Grandjany, celebrated French Harpist, was a prominent soloist at the last concert of the Boston Flute Players' Club, March 21, at the Boston Art Club. Mr. Grandjany gave a pleasurable exhibition of his fine skill, musicianship and taste in six solo numbers, and in two ensemble pieces—Jongen's Concert A Cinq, for flute, violin, viola, cello and harp, and Roussel's serenade for the same instruments. Mr. Theodorowicz was the violinist, Mr. Lefranc, the violinist; Mr. Zighera, the cellist, and Mr. Laurent, the flutist. A large audience gave Mr. Grandjany a very warm reception.

## JOHN FESTYN JENKINS PLEASURES IN RECITAL

John Festyn Jenkins, bass-baritone, gave a recital, March 23 in Jordan Hall. Mr. Jenkins was heard in three airs from Handel, three lieder of Schubert, Italian pieces of Apolloni and Secchi; the familiar In questa tomba di Beethoven, an interesting song in Welsh, by Pughe Evans, and pieces by Sinding, Tchaikowsky, Keel and Curran.

With the skilful and sympathetic assistance of Jesse Fleming Vose, accompanist, Mr. Jenkins made a very favorable impression. Endowed with a voice of warmth and power, he has obviously been well taught, and sings with musical intelligence. The voice is of liberal range and of uniform quality throughout its compass. As an interpreter he is most effective in songs of dramatic significance. Sincere and unaffected. Mr. Jenkins won the attention and admiration of his listeners.

## HAROLD SAMUEL PLAYS OTHER THAN BACH

Harold Samuel, English pianist, gave a recital March 24, in Jordan Hall. On this occasion Mr. Samuel proved that he was acquainted with music by composers other than Bach, also that he was equally pleasurable in the music of all schools. He drew his program from the old English composers, Morley and Bull; Scarlatti and Debussy. His major numbers were the sonata in E major, op. 109, of Beethoven, which received a brilliant performance, not lacking in poetry or power, and the Humoreske of Schumann, which was also played in a manner to excite admiration. Mr. Samuel's playing throughout the evening disclosed the same sense of design, intellectual penetration and sympathetic imagination that had made his playing of Bach so delightful. An audience which should have been larger applauded the pianist vigorously and demanded numerous encores.

## RUTH BRETON GIVES PLEASURE

Ruth Breton, violinist, gave a recital March 27, in Jordan Hall. She played the sonata in D major of Vivaldi, Mendelssohn's popular concerto and a lighter miscellany labeled Reynaldo Hahn, Lili Boulanger, Couperin-Press, Sarasate, and Paganini. This gifted young artist renewed and deepened the excellent impression that she made here last season, thanks to her rich tone, technical facility, treatment of rhythm, musical phrasing and communicative ardor. A large audience insisted on extra pieces. Walter Golde was, as usual, an altogether admirable accompanist.

## SEVEN CHAMBER CONCERTS FOR BOSTON PUBLIC LIBRARY

Seven concerts of chamber music are announced for Sunday evenings at the Boston Public Library next season. Five of these concerts are the gift of Mrs. Elizabeth Coolidge;

the Curtis Institute of Music in Philadelphia will give a sixth, and the Library of Congress at Washington a seventh. The dates and programs are as follows: October 17—Pro Arte Quartet (Beethoven, Jongen, Franck); November 21—Lenox Quartet (Brahms, Mannes, Malipiero); December 19—Flonzaley Quartet (Haydn, Spalding, Schumann); January 16—San Francisco Quartet (Mozart, Hanson, Ojai Prize-Piece); February 13—South Mountain Quartet (Beethoven, Smetans, Weiner); March 13—Curtis Quartet (Bach, Schubert); April 10—London Quartet (Beethoven, Bridge, Debussy).

## CLARA LARSEN IN RECITAL

Clara Larsen, pianist, gave a recital March 26, in Repertory Hall. Miss Larsen gave a pleasurable exhibition of her abilities in numbers from Hadyn, Bach, Chopin, Brahms, Franck, Stoessel, Griffes and de Schloezer.

## JOHNSON AND GORDON SING SPIRITUALS

Taylor Gordon and Rosamond Johnson gave their third and last concert of negro spirituals, March 28, at the Copley Theater. Messrs. Gordon and Johnson again sang their spirituals with the religious fervor and ecstasy and with the naive faith of a race in chains that really believed faith would move mountains. For the third time this season an audience that filled the theater rose to these fine artists, applauding them to the echo and demanding many extras.

## FRANCESCA CUCE AND ILLUMINATO MISERENDINO

Francesca Cuce, lyric soprano, and Illuminato Miserendino, violinist, divided a concert March 28, at Jordan Hall. Miss Cuce disclosed her voice, skill and interpretative insight via songs by Monteverdi, Gluck, Pergolese, Paisiello, Respighi, Hue, MacDowell, Haurte, Bizet, Gounod and Mascagni. Mr. Miserendino demonstrated his abilities as violinist and musician in pieces by Riess, Corelli, Wieniawski, Wilhelmj-Schubert, Dvorak and Sarasate.

## YOURY BILSTIN PLEASURES IN CELLO RECITAL

Youry Bilstin, cellist, gave a recital, March 19, at Jordan Hall. Skilfully assisted by Carroll Hollister, accompanist, Mr. Bilstin was heard in old music by Delune and Boccherini, in his own arrangements of pieces by German, Italian and French composers, and in some Variations Diaboliques from his own pen. The last-named composition, together with his transcriptions of three Caucasian songs and dances, gave him opportunity to essay all manner of pyrotechnics designed to increase the usual color and range of expression of the cello. In this he was moderately successful. That is to say, while his technical equipment is adequate, even brilliant when required, the cello is not inherently susceptible of such range as the violin, for example, notwithstanding Mr. Bilstin's heroic attempts to prove otherwise. Be that as it may, this admirable artist made a favorable impression by reason of his technical dexterity, sound musicianship, beauty of tone and compelling sincerity.

## PEOPLE'S SYMPHONY APPEALS FOR FUNDS

Under the skilful and enlightened leadership of Stuart Mason the People's Symphony Orchestra has this season raised its standards, both as regards repertory and performance. This marked artistic advance has not necessarily led to an improvement of its financial situation. Accordingly, the following appeal for support has been issued:

The People's Symphony Orchestra was privately organized during the war by musicians who met every Sunday afternoon to play classical music. Later the concerts were opened to the public, as there proved to be a large number of people eager to hear classical music at moderate prices. As the seats are sold at fifty cents and twenty-five cents, the box office receipts alone are not enough to defray necessary expenses. Even the private contributions generously donated have not augmented the funds sufficiently.

The individual members of the orchestra are men who play in hotels and theaters during the week and have opportunities to play in other concerts Sunday afternoons. They are ambitious to keep the People's Orchestra together. For five years they have played in the concerts at a sacrifice. Last year each man was paid \$8.25 a Sunday, including the three required rehearsals. They cannot afford to refuse remunerative offers to play elsewhere unless they are guaranteed more than that for each People's Orchestra concert. Naturally any one man's absence is detrimental to the orchestra as a whole.

Last year the net receipts, including subscriptions, were \$12,900 and \$1,500 from a successful concert. Twenty thousand dollars would make it possible to continue the concerts satisfactorily. This would give every man \$15 a week. The musicians have voted that any surplus exceeding \$15 per man shall go, not to them, but to establish a Public Symphony Library.

To raise the additional money required there will be a special concert by the orchestra in Symphony Hall on Sunday afternoon, April 11, with Mr. Mason conducting and Mary Lewis of the Metropolitan Opera House as assisting singer.

## ANOTHER WOLFSOHN SERIES NEXT SEASON

The Wolfsohn Series of Concerts will be continued next season, according to the following announcement:

"In order to give the public a still greater value, there will be a better course at lower subscription rates. Several of last year's attractions will be repeated because of popular demand. For the same reason will be added Allan McQuhae, tenor; Louise Homer, Von Dohnanyi, Mary Lewis and the Glasgow Orpheus Choir which will make a very short concert tour of America, appearing in Boston Oct 11. Among those engaged for the coming season are Mary Lewis, Maria Kurenko, Werrenrath, Louise Homer, Spalding, Celia Hansen, London String Quartet, with Louise Cornell, pianist, Allan McQuhae, Dohnanyi, Glasgow Orpheus Choir."

In addition to the Wetterlow-Wolfsohn series, the management will bring the Detroit Symphony Orchestra, with Louis Cornell, soloist. A free children's concert will be given in the afternoon by this orchestra. J. C.

## Julievna to Appear on Crutches

It is reported that Inga Julievna, prima donna of the International Opera Company, may have to abandon her career as a result of the injury to her ankle sustained when she fell on the ice on February 3 in front of the stage door of the Orpheum in Easton, Pa., half an hour before she was billed to appear as Desdemona in Otello. Mme. Julievna is now walking with the help of crutches but is unable to use the injured foot, and it is said that her physician, Professor Krauskopf, is doubtful whether she will recover entirely. Those who know the temperamental and energetic Norwegian coloratura soprano will deeply sympathize with her in the misfortune which has befallen her, and her friends probably will not be surprised to hear that she will not give up her operatic career without notice. Mme. Julievna has therefore informed Paul Sydow, the general manager of the International Opera Company, that she desires to make her last appearance at Easton, Pa., where the accident occurred, as Gilda in Rigoletto. Mr. Sydow has promised the singer that her desire will be fulfilled and arrangements are now under way for her final appearance.



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#### A PRIMA DONNA IN HER HOME STATE.

Mary Lewis, new Metropolitan prima donna, and graduate from The Follies, went back the other day to sing in her native town, Little Rock, capital of the Buckeye State, for the first time since her step up the ladder. She won a great success. There were receptions given for her, and the freedom of the city was placed in her hands. She is shown on the steps of the State Capitol, with Governor Tom Terris of Arkansas, and Alice Henniger, her first voice teacher.



#### ARTIST-PUPILS OF ESTELLE LIEBLING

who appeared in a National Costume Recital at the March 13 Rubinstein Club Musicale, Hotel Waldorf-Astoria, New York. Estelle Liebling is standing (top row) at right of President Mrs. Chapman (seated, second row); at her left is Frances Sebel, with Marcella Roeseler on the other side. (White photo.)



#### TSIANINA,

Cherokee mezzo soprano, who is to combine with Oz-ke-non-ton, Mohawk baritone, in the giving of joint concerts on tour next season. The Indian Princess is pictured here with Claude Gouvierre (1) at the Borghese Palace, Rome; (2) in Florence; (3) motoring from Rome to Florence.



#### THE NASHVILLE SYMPHONY ORCHESTRA

conducted by F. Arthur Henkel, on the steps of the new Tennessee War Memorial where this orchestra gives a series of Sunday afternoon concerts. The presence of eighteen women players in this ensemble is partly attributable to the plentiful output of trained string players from the Ward-Belmont Conservatory of Music in the Tennessee capital city. In the front row are officers of the Nashville Symphony Society, Ruth Breton (with the white scarf) who was the soloist with the orchestra on March 14, and (at her right) Enrico Leide, conductor of the Atlanta Symphony, who functioned on this same date as guest conductor of the Nashville ensemble. (W. E. Barr photo.)



#### ORCHESTRA AND CHORUS OF BUSH CONSERVATORY (CHICAGO) AFTER THE PERFORMANCE OF ROSSINI'S STABAT MATER, MARCH 22.

A vast audience, filling Orchestra Hall to the top row, with many unable to gain admission, greeted the combined forces of the Bush Conservatory Symphony Orchestra and Chorus, when they appeared under Conductor Richard Czerwonky's baton, March 22, in Orchestra Hall, Chicago. The six people seated in the center of the stage are, reading from left to right: President Edgar Nelson, of Bush Conservatory; Le Roy Hamp, tenor; Alice Phillips, soprano; Conductor Richard Czerwonky; Frederica Gerhardt Downing, contralto, and William Phillips, baritone. (Kaufmann & Fabry Co. photo.)

### Critic Calls Queena Mario a Marvel

Carthage, Fargo, Duluth, St. Paul, Oberlin, Indianapolis and New York are included among the cities in which Queena Mario has sung this season and been praised by the critics in the highest terms. As is well known, Miss Mario



Strauss-Peyton photo

QUEENA MARIO.

is a member of the Metropolitan Opera Company, and recently has scored success in such roles as Juliette in Romeo and Juliette, Nedda in Pagliacci, Gilda in Rigoletto, Anne Page in Falstaff and Marguerite in Faust. New York also has heard the soprano this season with the Society of the Friends of Music in Gluck's Orfeo and in the premiere of Honegger's Le Roi David and in the Hotel Roosevelt Musicales.

Miss Mario appeared with the Singers Club of Cleveland, and in commenting on the recital, James H. Rogers wrote in the Plain Dealer: "Queena Mario, Metropolitan soprano who has been heard here many times, and who counts a host of admirers among Cleveland lovers of finished vocalism, was the soloist. Better known in operatic roles, she showed last night rare gifts as a lyric interpreter. She touched upon each diverse mood with unerring insight and had at her bidding eloquence, vivacity, charm, each in its place, each illumining the musical and poetic content of her songs."

Following an appearance in Columbus, Ohio, H. E. Cherrington headlined his report of the recital "Mario is a Marvel," and then declared: "Queena Mario, prima donna soprano, a middle western singer who has triumphed with Metropolitan Opera in New York and on tour, rose quite above our every surmise. She is young, most attractive, has rare sartorial taste, piquant ways and a flashing lovely smile. So much for background. But in front of this she brings to us a singing art which is remarkable. The production of

her upper tones is not always pure and even her middle range is sometimes veiled. Yet her voice is fresh and seldom forced; her command of feeling—from the most poignant sorrow to the most lyrical joy—is of wide range and sincerity, and her florid voice, as disclosed in the intricate colorature of the Dinorah Shadow Song was almost beyond exception." Miss Mario has a large batch of other tributes from critics in various parts of the country, so many that it would be impossible to reproduce them in their entirety, but the foregoing excerpts are sufficient to give an idea of the excellent impression she makes wherever she appears.

### Philadelphia Orchestra Programs

PHILADELPHIA, PA.—The program presented by the Philadelphia Orchestra, Leopold Stokowski conducting, on March 26 and 27, featured two numbers new to this orchestra's repertory—the concerto for piano, violin and cello by Beethoven, and the Don Quixote tone poem for cello and orchestra by Strauss. The concerto was played by David Saperton, piano; Thaddeus Rich, violin, and Hans Kindler, cello. Although not as appealing as the majority of Beethoven's masterpieces, it nevertheless is interesting as a rare example of a concerto for these three instruments. It was splendidly performed by Messrs. Saperton, Rich and Kindler (not only individually but also in the fine ensemble work.) Mr. Kindler's rendition of the solo part of the tone poem was up to the standard of this popular soloist's artistic work. The tone poem is written on the plan of a theme and variations and follows a decided program. It is extremely long and fantastic. In the course of the composition, almost every kind of instrument has some solo work. Among those who played these parts were Mr. Rich, violin; Mr. Alemann, bass clarinet; Mr. Lifschey, viola, and Mr. Tabuteau, oboe. One particularly amusing part was the bleating of the sheep depicted by the muted bass instruments. Although solo numbers were interesting they could not compare in real beauty to the two purely orchestral numbers—Bach's toccata and fugue in D minor (repeated by request) and Finlandia by Sibelius. These were played with all the finesse so characteristic of Dr. Stokowski and the Philadelphia Orchestra.

The eighth Monday concert was given by the orchestra on March 29 when Joseph Szigeti appeared as soloist, playing the Beethoven concerto in D major for violin and orchestra. Mr. Szigeti played this work with the orchestra earlier in the season at the regular concerts, and repeated his success at this concert. In interpretation, tone and technique he leaves little to be desired. The capacity audience received him with great enthusiasm. The orchestral numbers were the Bach toccata and fugue in D minor and the Sibelius Symphony in E flat, both having figured recently on the regular programs. The orchestra did its usual fine work under the electric leadership of Dr. Stokowski. M. M. C.

### Doris Doe Sings at Sammis MacDermid Musicales

The delightful, intimate recitals given by Sibyl Sammis MacDermid at her Riverside Drive studio continue uninterruptedly. Mrs. MacDermid usually is heard in a short program and which occasionally includes a group of songs, the composer being present and presiding at the piano.

Upon a recent occasion, Doris Doe sang in place of Mrs. MacDermid on a few hours' notice. Miss Doe had just returned from a tour and her trunk with music had not arrived; thus a program of numbers had to be given which she had not thought of in many months and several in a year or two. Miss Doe made no announcement of the facts but kept in the range of the printed page. Needless to say she arose to the occasion and came through with flying colors.

### N. Lindsay Norden to Direct Massed Chorus

Among the important choral events which open the Sesqui-centennial Exposition will be a performance of Men-



RAFAELO DIAZ,

tenor of the Metropolitan Opera, who received a great deal of publicity from his recent tour, especially at a concert which was given at the home of Mrs. Preston Pape Satterwhite at Palm Beach. Many guests were present and the event was widely heralded. Mr. Diaz and Mme. Alda sang the balcony scene from Romeo and Juliet. There was a real balcony and, with the natural beauty of the garden, the occasion brought forth much enthusiasm. Mr. Diaz has had an especially interesting concert tour this season, and on all of his programs he has featured David Guion's charming little song, Howdy Do Mis' Springtime. He has made a record of it for the Columbia.

delsohn's Hymn of Praise by the Mendelssohn Club of Philadelphia, the Reading Choral Society of Reading, Pa., and the Strawbridge & Clothier Chorus of Philadelphia, together with the Philadelphia Orchestra, under the direction of M. Lindsay Norden. These three well known choruses combined will present an ensemble of 500 voices or more. There will be in addition several orchestral numbers on the program. Prominent soloists will take the leading parts. The Hymn of Praise is one of Mendelssohn's greatest choral works, and this event promises to be one of unusual musical interest and importance. The work will be given complete, including the symphony which precedes the choral parts. The date for this performance is June 17 at the Sesquicentennial grounds.

### Westchester's Junior Music Festival

Westchester County's daring dreams of a Junior Music Festival, the largest in the country, to supplement the second annual county music festival to be held May 20, 21 and 22, have taken form more rapidly than some of its most optimistic supporters have dared to hope. Dr. Victor L. F. Rebmann, of Yonkers, chairman of the Westchester Junior Music Festival Committee, announces that the organization of the Westchester Junior Chorus and the Westchester High School Glee Club is already completed.

These two groups will be thoroughly representative of the entire county, because they will be recruited from the school children of twenty-three communities. The result, it is pointed out, is that far from experiencing any difficulty in enlisting some 2,500 voices for the chorus and 500 for the glee club, the committee has found that, with so many communities represented, the real problem is to hold down the total to such a number as can be safely accommodated.

In addition to the chorus and glee club, the Junior Music Festival program will include an orchestra of 100 pieces selected from the best instrumental talent in the county high schools.

The music for the junior festival has been distributed and a bulletin of suggestions for its rehearsal has been sent by the Junior Festival Committee to supervisors and teachers of music in the schools.

Communities in which music supervisors and teachers are cooperating in preparations for the festival are Bedford Hills, Briarcliff Manor, Bronxville, Chappaqua, Dobbs Ferry, Harrison, Hastings, Katonah, Mamaroneck, Mount Kisco, Mount Vernon, New Rochelle, North Tarrytown, Peekskill, Pelham Manor, Pleasantville, Port Chester, Ossining, Rye (2nd and 3rd districts), Scarsdale, Tarrytown, White Plains, and Yonkers.

In many of these communities older people are uniting with local choral societies which will form the great chorus of 2,000 or more voices whose singing will be the chief feature of the main festival. All these groups are inviting any persons who like to sing to join, particularly at this time when rehearsals are still in their early stages. Communities where adult groups are rehearsing are Briarcliff, Hastings, Larchmont, Mamaroneck, Mount Vernon, New Rochelle, Ossining, Bedford and Mount Kisco, Peekskill, Pleasantville, Port Chester, Rye, Tarrytown, White Plains, Yonkers, and the Town of Eastchester.

Groups in Mount Vernon, Scarsdale, Yonkers, and White Plains are rehearsing Negro spirituals, in preparation for participation in the spiritual chorus of more than 200 voices which will sing at one of the evening performances of the festival. Alexander E. Gatewood, who is directing the spiritual groups, invites Negro residents of Westchester County to join.

A Polish group, under the direction of Edward Sennert, and a Russian group, under John Rutkovsky, will appear on the festival program in native songs and dances in native costume. Rehearsals are now under way in Yonkers.

<p><b>JENNY KNEEDLER JOHNSON,</b> soprano soloist at the Church of the Saviour, Philadelphia, and a pupil of Henri Scott. Miss Johnson has sung Gretel in Hansel and Gretel, and Fraquita in Carmen, with the Philadelphia Civic Opera Company and has appeared in concert. She makes a specialty of programs of songs in costume in conjunction with dances.</p>	<p><b>JEANNE MODAVE,</b> cellist, has played before the courts of Europe, received many medals and diplomas from royalty in recognition of her playing, and was decorated by the Queen of Belgium for her war work. Miss Modave is first cellist of the Women's Symphony Orchestra and a member of the Puccini Trio of Philadelphia.</p>	<p><b>ELIZABETH GEST,</b> pianist-composer, studied at Peabody Institute in Baltimore, in New York and Philadelphia, and with Nadia Boulanger in Paris. She is head of the music department of Ursinus College, editor of the junior department of The Etude, has appeared as soloist and accompanist, and her compositions are being used extensively. (@Bachrach.)</p>	<p><b>FLORENCE HAENLE,</b> concertmistress of the Women's Symphony Orchestra of Philadelphia. Miss Haenle has appeared as soloist with the Fortnightly Club, the Franz Schubert Band Symphony and with Was-still Laps' Orchestra. (Kubey-Hembrandt photo.)</p>
<p><b>CHARLES A. CLINE,</b> tenor soloist at the Fifth Church of Christ, Scientist. He has appeared with the Philadelphia Civic Opera Company, in oratorio performances, recital and concert. Mr. Cline is a pupil of Frank Oglesby. (Photo by Scott.)</p>	<p><b>MARGARET MACDOWELL CODDINGTON,</b> as concert pianist and accompanist, has appeared successfully in Pennsylvania and New York States. She is a member of the faculty of the Leeson-Hille Conservatory and Philadelphia representative of the MUSICAL COURIER.</p>	<p><b>RUTH M. BARBER,</b> well known pianist-accompanist of Philadelphia and a pupil of Leo Ornstein. Miss Barber is accompanist for the Savoy Opera Company.</p>	<p><b>BESSIE LEONARD EDMUNDS,</b> contralto soloist of the Bethlehem Presbyterian Church, Philadelphia. Miss Edmunds is available for oratorio, concert, recital and solo work with orchestra. She is a pupil of Edgar M. Cook.</p>

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### Gray-Lhevinne in Cleveland, Ohio

Contracts have just been signed for Estelle Gray-Lhevinne to give another matinee and an evening recital at Cleveland, Ohio, this spring. The Musical Review, official organ of the Cleveland Musical Association, carries a new picture of Gray-Lhevinne on the cover, and a most interesting resumé of her successes and individual hold upon the hearts of the public. The honorary members of the Cleveland Musical Association, as announced in January 1926, are: Reinald Werrenrath, Frieda Hempel, Mme. Schumann-Heink, Rosa Ponselle, Mischa Elman, Edward Johnson, Orville Harrold, Tito Schipa, Amelita Galli-Curci, Sergei Rachmaninoff, Leonard Lieblich (Editor-in-Chief of the MUSICAL COURIER), Walter Damrosch, Joseph Pasternack, Ossip Gabrilowitsch, Estelle Gray-Lhevinne, Margaret Matzenauer, Josef Hofmann, Clarence Whitehill, Giovanni Martinelli and Mario Chamlee.

The Cleveland Musical Association is endeavoring to make arrangements to have little Laddie Gray, baby pianist, son of Estelle Gray-Lhevinne, give a group of piano classics at



LADDIE GRAY,  
son of Estelle Gray-Lhevinne.

his mother's Cleveland matinee for young people. The little boy would need to come from California to Cleveland especially for this concert; he would travel with his grandmother.

Laddie Gray, whose picture together with his mother appeared on the January 7 cover of the MUSICAL COURIER, has, as will be noted, a startling facial resemblance to Estelle Gray-Lhevinne. The child recently gave a concert in Oakland, Cal., at the age of five-and-a-half years, playing a Mozart sonata, two minuets of Bach and a little Schumann group, Clementi sonatina, a Romanza by Gray-Lhevinne, Beethoven's Minuette, the Turkish March by Mozart, the andante movement from the sonata in F, the entire sonata in B flat, No. 10 Mozart, and a rondo, Mozart. He is a vigorous, beautiful, vital child and every one falls in love with his personality. On February 13 the Pacific Musical Society, Junior Auxiliary, presented Laddie Gray at the Fairmont Hotel, San Francisco, Cal., and the child made a real sensation. Many requests have come into the management of Estelle Gray-Lhevinne from New York, Pennsylvania, New Jersey and Ohio, for an opportunity to hear the boy with his mother. Perhaps the Cleveland Musical Association will be successful in doing this. A strong bid for this Ohio debut has come from Toledo.

### Curtis Quartet Uses Historic Instruments

Four famous instruments valued at approximately \$66,000 and distinguished by unique musical histories are an added source of interest for music lovers who attend the public performances of the newly organized Curtis Quartet. The four artists from the faculty of The Curtis Institute of Music in Philadelphia played this season for audiences in New York, Washington and Philadelphia on instruments that are the handiwork of the great violin, viola and cello makers of the world. A schedule for next season adds Boston to the list and provides further opportunity to hear music made by the unison of two violins of Antonio Stradivarius; a viola that is a genuine Gasparo de Salo and a cello that was made in Venice around 1700 by Mattio Goffriller.

Carl Flesch, head of the violin department of the Institute and first violin of the quartet, is using one of the best existing specimens of the art of Stradivarius. Although the violin is insured for \$25,000, Mr. Flesch holds the instrument above all financial valuation. Emanuel Zetlin, one of the principal teachers in the violin department, has been loaned a genuine "Strad" for his public appearances as second violinist in the quartet. The instrument belongs to M. Zamustin, a director of the Philharmonic Society of Philadelphia and bears the date 1722. It is insured for \$16,000. Louis Bailly, professor of viola, uses a genuine Gasparo de Salo in the quartet concerts. This maker is conceded generally to have been the real inventor of the viola, and only a few of his instruments survive. Mr. Bailly's viola bears all the distinguishing marks of the best style of Gasparo's workmanship, and the names and dates scratched on the back show that it was used in Germany during the 18th century. It is valued at \$10,000. Felix Salmond, the English cellist who is professor of the instrument at The Curtis Institute, bought the cello on which he plays in London in 1921.

The history of the instrument dates from 1700 when it was made in Venice by a famed workman named Mattio Goffriller. Before its inclusion in the London collection of the amateur who sold it to Mr. Salmond, the cello had belonged to Paganini, the great virtuoso, and at one time it

had been used by Alfredo Piatti. The value of the instrument is \$15,000.

When \$66,000 worth of music is supplied by a quartet in a single program, it may well be said that every note is golden. J. K.

### BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Tito Schipa, tenor of the Chicago Civic Opera Company, appeared in concert on March 22, before a large and enthusiastic audience in Phillips Auditorium, under the auspices of the Birmingham Music Study Club. This was the last of the series of artist concerts for this season that the Music Study Club has been presenting. Mr. Schipa made a favorable impression on his Birmingham audience with his ease and grace of manner and his splendid artistry. His concert is regarded as one of the outstanding artistic treats of the year. He was vigorously applauded and recalled many times, responding generously with encores. His assisting artist and accompanist, Jose Echaniz, thrilled the audience with his performance and won applause which would not cease until he had responded with several encores.

The final morning musicale of the Birmingham Music Study Club was presented in Cable Hall, with one of the most attractive programs of the series that have proved a delight to the club membership during the season. The local artists who rendered the program were Mrs. Paul Earle, pianist, and Mrs. Walter Heasty, soprano.

The Birmingham Conservatory of Music, Edna Gockel Gussen, director, presented pupils in a series of recitals beginning March 11 and extending through March 20. Teachers whose pupils appeared were Elizabeth G. Gussen, Ruth Y. Chandler, Marion McCray, Frances Hunt Ward, C. R. Klenk, Anna Bernhard, Celeste Poole, Margaret Regan, Louise Collins, Minnie McNeill Carr, Addie B. Kemp, Ethel Abbott and Kate Smith. Jane Hamill, pianist, pupil of Edna Gockel Gussen, and Celia Roebuck, soprano, pupil of Ruth Y. Chandler, did particularly fine work, as did Maude Moore, pianist, and Paul Smith, violinist, pupils of Miss Gussen and Mr. Klenk, respectively.

Mrs. Burr Nabors presented pupils in recital.

Alice Graham presented pupils in recital at Cable Hall.

Elizabeth Blair Chambers, of the piano department, Alabama College, attended the State Music Teachers Convention.

Helen Norman Carnes, of Auburn, was among the visiting musicians in attendance at the Music Teachers meeting. A. G.

### An Hour of Music with Dudley Buck Pupils

On April 8, at the New York vocal studio of Dudley Buck, a delightful hour of music was presented by several of his pupils before an appreciative and interested audience. The program opened with the Carmena quartet by Lane Wilson, which was artistically sung by Alma Milstead, Mrs. Georgia Graves Service, E. Boardman Sanchez and Frank E. Forbes. Just a Cottage Small, Hanley, and Life, Ronald, were rendered by Michael Sherry, the possessor of a fine tenor voice which he uses effectively. Mrs. Georgia Graves Service has an excellent contralto and sings with finesse. Her numbers included selections by Rossi, Grant-Schaefer, Rogers and Dudley Buck. She is indeed a promising singer. Frank E. Forbes has a good baritone voice and sings with dramatic intensity. Numbers by Keel, Coleridge-Taylor, Carpenter and Whiting comprised his offerings. Mrs. Charles J. Nourse, Jr., soprano, sang numbers by Brahms, Poldowski, Ronald, Strickland and others, in which she acquitted herself admirably. The quartet gave the final number, Good Night, Good Night, Beloved, by Pinsuti, which was effectively rendered, showing fine ensemble. The program from start to finish was thoroughly enjoyed.

### Henry G. Weber Off to Europe

Henry G. Weber, eminent conductor, of the Chicago Civic Opera, who has been re-engaged for the third consecutive season, left on April 3 for Italy on the Conte Biancamano



HENRY G. WEBER.

of the Lloyd Sabauda. While in that country Mr. Weber and his mother will journey to Milan to hear the world premiere of Turandot at La Scala. From there Mr. Weber and his mother will motor to Vienna, Prague, Dresden, Berlin; then they will go to London, from where they will sail back to America the latter part of August.

### Summer Courses at Guilman Organ School

William C. Carl has arranged two summer courses of organ study at the Guilman Organ School during his absence in Europe, to be conducted by Willard Irving Nevins. The work will be devoted to a systematic study in the art of organ playing, covering fundamental and advanced manual and pedal technique, registration, service playing, and repertoire. Students have the option of enrolling for either of two courses: Course A, extending from June 1 to August 10, and course B from July 2 to August 10.

The plan of work has been carefully arranged and intended for organists with serious aims and purpose. Practice organs are available, and the number of students will be limited.

Mr. Nevins will appear in a recital at the Sesquicentennial, Philadelphia, early in August, and Dr. Carl is booked for Thursday noon, September 30, after his return from Paris.

The regular winter session of the Guilman School for 1926-27 will begin Tuesday, October 12.

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Broadly legato in Schubert's 'Nacht und Traume,' it became light and flexible in Schubert's 'Wohin.'

The singer offered the same contrast in two songs by Brahms, ending with Erich Wolf's spirited challenge, 'Ein solcher ist mein Freund.' The range of her program was wide, taking in a characteristic group of Hebridean Songs, a group of songs by modern French composers and a Russian group. In all of these Mme. Van der Veer received the applause of an enthusiastic audience.—New York "Times."



# CECILE DE HORVATH PIANIST



## Some Recent Chicago Criticisms

"Great brilliancy, power, and an almost feline litheness, a fine performance."—Edward Moore, *Chicago Tribune*, March 12, 1926.

"Mistress of all the technical difficulties of this difficult instrument—Style sufficiently versatile to embrace the delicate personal beauty of the Debussy muse and the mechanical obviousness of Paderewski's Variations with their runs, glissandi, thirds, octaves and what not."—Herman Devries, *Chicago Evening American*, March 12, 1926.

"An independent minded, resourceful and stimulating pianist—Very satisfying and in some particulars unsurpassable playing."—Eugene Stinson, *Chicago Journal*, March 12.

"Opened with Liszt's Ballade in B minor, realizing much of its drama, all of its poetry, and approximating its enormous physical demands in a manner quite astonishing when one remembers that she is probably the smallest of the pianists."—Gleñ Dillard Gunn, *Herald-Examiner*, March 12, 1926.

"An interesting player with ideas of her own and both the courage and the technique to give them expression—Brought out the changing moods most forcefully — Striking contrasts — Interpretative power — Genuine pianistic gifts."—Karlton Hackett, *Chicago Evening Post*, March 12, 1926.

"A gift of tone power with much fleetness and digital agility—Conception of a ballade by Debussy was indeed poetic and finished."—Maurice Rosenfeld, *Chicago Daily News*, March 12, 1926.

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## ARTISTS EVERYWHERE

Paul Althouse sang last month in concerts in Delaware, O., and Lock Haven, Pa., and as guest in opera appearances both in Philadelphia and Washington. He was heard in the Quaker City in Tannhäuser on March 25 and on March 22 made his third appearance of the season with the Washington National Opera Company in Lohengrin. On April 18, Mr. Althouse appeared at a benefit concert for the Paterson Saengerbund, singing an aria with orchestra and a group of songs with piano.

Alfred Cortot will conduct a post-graduate course for American pianists this summer at the Paris Normal School of Music. Through the generosity of Walter Scott and Colonel Michael Friedsam a limited number of scholarships are awarded each year to American pianists to attend the Cortot classes in interpretation. Contestants for scholarships are required to prepare for these classes with Berthe Bert, Mr. Cortot's only assistant in the United States. Departure from New York is set for May 26 on the S. S. Suffren, and the return trip is scheduled for July 28 from Le Havre.

Palmer Christian's organ tours have been taken over by Alexander Russell, Wanamaker Auditorium, and the Bogue-Laberge Concert Bureau, New York. The rapid progress of this noted American organist is one of the outstanding events of the organ world today. Mr. Christian has played an increasing number of recitals, his territory being extended rapidly, and in addition has won an enviable reputation in appearances with symphony orchestras, among which are the Detroit, Chicago, Cincinnati, New York Philharmonic, Rochester Philharmonic, and Philadelphia orchestras. Mr. Christian will secure leave of absence from his duties at Ann Arbor for certain periods; his itinerary will include Canada, to the Pacific Coast, in addition to the East and South.

Ralph Cox's song, Aspiration, which has gained much popularity and is being featured by singers in New York and all parts of the country, is being received with great favor everywhere. Theodore Fitch, young tenor, wrote to the composer as follows: "I think my success with Aspiration is due, not to my own ability, but to the power of the song itself. It's a smashing success."

Mischel Cherniavsky, Russian cellist and member of the Cherniavsky Trio, has recently been giving a remarkably successful series of concerts in Mexico City with his brothers, Leo, violinist, and Jan, pianist. He brings from the Mexican capital a vivid picture of the disturbances that are accompanying the attempts of the Mexican Government to expel the priests and nuns from the country. Mr. Cherniavsky's opinion of the unfortunate situation in Mexico is that a revolution is brewing; and his opinion has weight, for he has seen similar popular discontent reach a climax in revolution in his native Russia. The last concert the Cherniavskys gave, on March 7, at the Iris Theater, realized for the ensemble a large amount and, as the entire box-office receipts were in silver currency, it was necessary to hire a special cab to carry the heavily laden bags of money to the hotel.

Florence Easton, Metropolitan Opera soprano, is one of the operatic stars chosen for the coming season of Italian opera to be staged in Baden-Baden, Austria, the week of May 25. The repertory of the company will include *Così fan tutti* and *The Barber of Seville*, and there will be operatic concerts. Artur Bodanzky is to be director. The scenery to be used in the performances will be reproductions of Metropolitan Opera scenes.

Josephine Forsyth, soprano, gave one of her interesting Twilight Programs before the Woman's Club in Freehold, N. J., on March 26.

The Flonzaley Quartet sailed for Europe at the end of last month, after completing a busy season (their twenty-second) including a visit to Havana and an appearance at the White House. On arriving in England, the quartet will play in London and the provinces, proceeding thence to Spain, where they have been invited to play before the King and Queen. The members will spend the early summer in well-deserved recreation, and will meet in August, as has been the custom for many years, at the home of Alfred Pochon, the second violinist, which overlooks Lake Geneva. Here they will give their entire time to the preparation of their programs for next season.

Henry Gurney was one of the soloists in Maunder's Pardon, Penitence and Peace when it was given on Ash Wednesday in Atlantic City, N. J. March 25 he sang in West Chester, Pa.; March 26 in Philadelphia a banquet given for the New Temple presidents, and Palm Sunday he was heard in the Crucifixion in Philadelphia. This evening, April 1, there will be another appearance in the Crucifixion, in Haddonfield, N. J., and on Good Friday evening Mr. Gurney will be heard in Maunder's Pardon, Penitence and Peace.

Marcella Geon presented several members of her artist class in recital at Long Branch on March 26. Miss Geon has a large class there and this event was the most prominent of the present musical season. The recital was followed by a reception and dance. Those of Miss Geon's pupils who sang were: B. Louise Bruske, Spencer Gulick, Henrietta Armstrong, Alice MacLain, Warren Ayres, and Arline Heidt. An interesting program was offered by the singers and, with the excellent accompanying of Miss Geon, all reflected great credit on her.

Marcel Grandjany concluded his second American tour with a recital in Boston with the Laurent Little Symphony on March 18. On March 22 he sailed for Europe, where, later in the season, he will resume his post as instructor of the harp at the Fontainebleau School. Mr. Grandjany will return to this country next season for another extensive tour.

Sue Harvard, soprano, sang at the Marlborough-Blenheim, Atlantic City, N. J., March 28, and on the evening of May 29 she will be heard at the MacDowell Club in New York.

Irving Jackson, baritone, made a generally favorable impression with his New York recital, March 10. The press recognized in his art the impression of his teacher, the late Jean de Reszke. Mr. Jackson has been singing successfully abroad but has been heard in this country only

in Boston with the San Carlo Company in recent performances of *Cavalleria Rusticana*. He has now come to America to stay, and will be heard often and with pleasure.

Emily Stokes Hagar, soprano, has just appeared in concert on four consecutive days. April 6 she appeared as soloist with the Bach Choir; April 7, in Camden; April 8, soloist with the Pittsburgh Apollo Male Chorus in Pittsburgh, and April 9 she was heard with the Women's Symphony Orchestra in Philadelphia.

Judith Litante, English soprano, who gave an interesting and successful recital in New York this winter assisted by Casella and Bos, will be under the exclusive management of Annie Friedberg next season.

Milan Lusk, violinist, left on March 11 for England, to be gone for a period of six months on a concert tour of Europe. Before leaving America, Mr. Lusk played a number of important engagements in Chicago and the Midwest. His appearance on February 21, at the Illinois Athletic Club was a distinct success and proved that his playing possesses the temperament, style, and technical finish for which he is known. The same success greeted him at his recital in Rogers Park, where he played on February 25, to an enthusiastic and select audience. His farewell recital in Wilmette (Ill.), attracted an overflow audience, additional chairs had to be brought in, and every available place was taken.

Sylvia Lent, following her appearance with the Detroit Symphony Orchestra in Detroit on February 25 and 26, visited Mrs. Guy Melville Locking in Toledo. She was the guest of honor at a musicale and reception at the Park Lane Hotel, where many of Toledo's prominent musical people gathered to hear her play. Miss Lent received excellent press notices the day after her Detroit appearance. According to Ralph Holmes in the Detroit Evening Times, "Here is a girl scarce into her twenties who has something which can never be learned, some sort of clairvoyant intuition into the moods and meaning of music which lies outside of mere ability to perform. The Bruch concerto has been played to many Detroit audiences, but seldom as well as Miss Lent played it. Her tone is honey, a true projection of her simple blonde personality and the lovely tender adagio was an aura of herself." The critic of the Free Press sums up her playing by stating that "she plays with remarkable authority and mastery."

Mischa Mischakoff was one of the soloists at a concert given at Steinway Hall on March 27, in which the entire program was of new Russian music. Mr. Mischakoff's contribution to the program was *Oriental Poem*, opus 14, for violin, by G. Krein.

Rollo F. Maitland, organist of the Second Presbyterian Church of Philadelphia, had a busy Sunday, March 21, the morning service including the anthem, O Saviour (Goss) and offertory solo, The Cross (Ware). The brilliant musical service in the evening brought a large portion of The Elijah, N. Lindsay Norden conducting. A solo quartet and string quartet, with harpist, participated in the very unusual service. Mr. Maitland is one of the organ committee which planned the Sesquicentennial organ, and will represent the National Association of Organists in the annual Chicago concert.

Hans Merx' first Schubert song recital at Chickering Hall, March 23, was enjoyed by a good sized audience, which liked his comments on Die Schöne Müllerin and his authoritative and expressive singing of the same. The nineteen songs received appreciative applause, especially after Ungeduld, Morgengruss, Wohin und Das Wandern. Edward Rechlin played most musically and sympathetic accompaniments; the next evening of Schubert songs is April 27.

Lambert Murphy gave a recital program in Boston that elicited the whole-hearted enthusiasm of the critics, as well as the enthusiastic enjoyment of a large audience. "He started with the Handel recitative and aria from Jephtha," writes the critic of the Globe, "smoothly, suavely, without bombast and with charming pianissimo at the close. To this he added as encore Purcell's Passing By, a song affording the tenor opportunity of singing one of the most beautiful falsetto notes one may ever hear." "Mr. Murphy's voice, considered merely as sound, is a joy to hear." Thus wrote the critic of the Transcript. "Not often does one hear vocal quality to which one is able to listen with equal pleasure over an equal span of time. Mr. Murphy summoned and sustained new moods, conquering new rights. Applause shook the rafters of Jordan Hall."

Rudolph Reuter, as has been his custom for several years, except during the time of his European tour, has arranged a master class for the coming summer, from June 14 to July 31, in Chicago. A spacious studio in the Fine Arts Building is to be at the disposal of the teachers and students who are expected to avail themselves of this opportunity.

Joan Ruth, who is stirring up audiences to great enthusiasm on her present concert tour with Edward Johnson, scoring an unusual success in Boston recently in Symphony Hall, gave a song recital in Milton, Mass., on March 19.

Marie Rappold, it is said, has declined a comparatively brilliant offer to sing opera in Europe. The American artist feels that such appearances are useful and helpful for young beginners, but that for a well-established artist like herself there is a sufficiency of concert work. Moreover, she plans to build extensively and add improvements to her Catskill farm near Callicoon, which will necessitate her summering there.

Ruth Rodgers, soprano, gave a recital before members of the St. Cecilia Society of Grand Rapids on March 5, and according to critical opinion she impressed the audience with the beauty and volume of her voice and her intelligent interpretations. "Technically her voice has excellent placement," said the Grand Rapids Press, "her tones full, well rounded, richly colored and capable of dramatic power. In her interpretations the young artist shows background of good musicianship and the temperament essential to song interpretation. There is in her voice the freshness of youth."

Yolanda Mero was one of three artists presented recently in New Orleans under the auspices of the Philharmonic Society. Of her appearance the Times Picayune wrote: "Of the three, Mme. Mero undoubtedly possesses



the greatest technical ability, her fingers and wrists being nothing short of marvelous in their flexibility and well-oiled mechanism. That very phenomenal facility was so astounding that the audience went wild with delight as if over the legerdemain of a super-talented juggler." The New Orleans Item found Mme. Mero "a wonderful personality which makes instant appeal. She is a superb pianist, playing with firmness and clarity and a quality of tone that is very rare."

Mary Miller Mount furnished artistic accompaniments for the program given at Beaver College Conservatory of Music, Jenkintown, Pa., March 23.

Emilio A. Roxas' pupil, Margaret Thompson, who has studied with him during the past three years, recently met with great success in Savannah, Ga., where she appeared as soloist at a concert given by the Savannah Music Club as well as at the Huntington Club. David Dorlini Drollet, another of Mr. Roxas' pupils of many years' standing, is singing the leading tenor role in the Shubert production of A Night in Paris.

The Royal Swedish Navy Band, under the patronage of the Swedish Crown Prince, arrived in America at the end of March. The first concert was held at the Brooklyn Academy of Music on March 22. There was a short tour in New England, and the local concert was heard at Carnegie Hall on March 29. The engagement will carry the organization through the United States to the Pacific Coast.

E. Robert Schmitz sailed for Europe on the French liner, De Grasse, March 22. His final engagement of this season in this country was played on March 17 at Three Rivers. He has gone to make his usual annual trip to France before returning to conduct his master class at Colorado Springs, Colo., from July 20 to August 31.

"Albert Spalding Cheered Wildly on Return" is the headline Greta Bennett had at the head of her story in the New York American on March 8 regarding Spalding's first New York appearance of the season, with the New York Symphony, under Klemperer. "Albert Spalding," she wrote, "renowned American violinist, was given a welcome at Mecca Auditorium yesterday afternoon that he will not soon forget. His performance merited the show of appreciation. The Mendelssohn concerto, frequently given a too-honeyed reading, was presented by a sincere, scholarly and cultured musician, whose talent has been developed along legitimate lines only."

Marie Sundelius' musical activities extend this season into the late spring. In the month of May this artist is fulfilling engagements at Newburgh, N. Y., as soloist at a concert to be given May 3, by the Newburgh Girl Scouts; in Ann Arbor, Mich., May 20, when she will sing the soprano role in Elijah; in Evanston, Ill., May 24, with the North Shore Festival Association; and at the Metropolitan Opera House on May 31, in a special concert to be given under the auspices of the American Union of Swedish Singers in honor of the Crown Prince of Sweden, who is among our most recent royal visitor.

Ethelynde Smith appeared as soloist at the annual concert of the Santa Cruz Male Chorus, at Santa Cruz, Cal. According to the critic of the Sentinel, Miss Smith sang some very interesting numbers and was recalled again and again. The News stated that "she has a beautiful speaking voice with many inflections. Her singing voice is big and full, and especially good from G to high C. She sang an obligato to the chorus, Wynken, Blynken, and Nod, by Ethelbert Nevin, which was elaborate and so pleased the audience that it had to be repeated."

Tofi Trabilsee, voice teacher in New York, has had glowing accounts of his artist-pupil, Czeslaw Kleczinski, who is enjoying success as one of the principals of the Student Prince Company, playing at the Great Northern Theater in Chicago. He has a fine tenor voice, and has much experience as a concert singer, having toured the principal cities of the country.

John Charles Thomas, American baritone, has sung during the past ten months at the Theater Royal de la Monnaie in Brussels, the leading baritone role in Masked Ball, Traviata, Pagliacci and Tosca in Italian, Rigoletto and Aida in Italian and French, Herodiade, Thais, Carmen, Gwendolyn, Samson and Delilah and Faust in French, and Parsifal in German (the great role of Amfortas). According to the Brussels press, Mr. Thomas has scored uniform success in all of these operas. Under the management of R. E. Johnston, Mr. Thomas is coming to America for a concert tour of three months' duration next season. He has succeeded in getting his release from the opera for January, February and March, so as to visit America for this short tour.

Phradie Wells, after finishing her season at the Metropolitan Opera House, will start for a concert tour, her first engagement being in Nashville, Tenn., as soloist with orchestra.

A. Verne Westlake, Mus. Doc., will give a course in improvisation, showing the use of the Duodecuple scale, at the New York Piano Conservatory and School of Affiliated Arts.

#### Palmer Christian's Many Activities

Palmer Christian, organist, whose recent engagements included recitals at Palm Beach, Miami and Gainesville (Fla.), St. Petersburg and Lynchburg (Va.), Springfield (Ill.), Winona (Minn.), Elmira and Jamestown (N. Y.), and Princeton University, appeared on March 24 at the New York Wanamaker Auditorium in a concert of chamber music. The organ was used in connection with Rodman Wanamaker's collection of stringed instruments. On March 29, Mr. Christian again played a recital at the same auditorium. Engagements in the near future include Springfield (O.), Detroit (Mich.), Canton (Ill.) and Wheeling (W. Va.).

#### McAfee Sings Schipa's Latest

At the recent Chicago recital of Marion Alice McAfee, Evanston concert soprano, she had the honor of presenting for its first public performance Tito Schipa's latest composition, Amor Mio (My Love), written to both Italian and English words. Miss McAfee gave the number as an encore to her (Italian) first group, and sang it in the original language. She received an ovation after it because of the delicate way she interpreted the beautiful melody and words.

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

ELIZETTE REED BARLOW, 817 E. Central Ave., Winter Haven, Fla.

Tampa, Fla., June 1st; Asheville, N. C., July 12th.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

BEULAH CROWELL, 201 Wellston Bldg., 1506 Hadiamont Ave., St. Louis, Mo. Normal Classes June, July and Aug.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine and Cincinnati Cons. of Music.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave., Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes.

GLADYS MARSALIS GLENN, 1601 Tyler Street, Amarillo, Tex.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn., June; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. April and June, Dallas, Texas; July 8th, Cleveland, Ohio.

MRS. KATE DELL MARDEN, 61 North 18th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months; June 1, five weeks.

ROBIN OGDEN, Box 544, Waterbury, Conn. Classes held April and June.

MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June 8th, 1926.

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## CHICAGO

## MYRA HESS IN RECITAL

CHICAGO.—Myra Hess, English pianist, is an artist who draws real money at the box office, and the "paid" audience at her Chicago recital at the Studebaker had an enjoyable Easter Sunday afternoon listening to one who has a message to deliver and who delivers it in telling fashion. The unbounded enthusiasm of the audience was well understandable, as Miss Hess played gloriously throughout the course of her well arranged and diversified program.

## JACQUES GORDON AND RUDOLPH REUTER

The joint recital of Jacques Gordon, violinist, and Rudolph Reuter, pianist, at the Playhouse on April 4, was one that gave entire satisfaction to the musicians as well as to the laymen on hand. They began their program with a Sonata by Eric Delamarter, gifted assistant conductor of the Chicago Symphony Orchestra and one of America's foremost composers. Gordon and Reuter played the work as it should be played—with much gusto, and under their fingers the sonata had such a splendid interpretation that all the beauties contained therein were brought out by these two artists, who are counted among Chicago's best. Reuter and Gordon will join forces again in the near future and a treat is again in store for musical Chicago.

## ISA KREMER

Isa Kremer, international balladist, who recently appeared at Orchestra Hall in recital, came back here for the same purpose and was again heard in Chicago's largest concert hall on April 4. Once again she highly pleased her admirers, who, not satisfied with the lengthy program, asked for many extras.

## MYRA MORTIMER

Myra Mortimer, who was scheduled for a recital here on March 1, sang her deferred program at Orchestra Hall on April 5. The laudatory comments given this contralto (as yet new to Chicago), had preceded her, and those who had

the pleasure of hearing her agreed with every word of praise written in her behalf. Miss Mortimer has not only a beautiful contralto voice, of wide compass, lovely and meaty quality, but she is also a very brainy singer. Her program was not quite as diversified as it should have been, for, though she sang each and every selection beautifully, the same mood prevailing in the songs chosen had a tendency toward making her offerings somewhat monotonous. Miss Mortimer won the Chicago public and a return engagement next season would be welcomed by the musical fraternity as well as by the public at large.

## GUY MAIER AND LEE PATTISON

A joint piano recital by Guy Maier and Lee Pattison took place at the Studebaker Theater on April 6. No tickets were received at this office for this concert, which was a benefit affair.

## AMERICAN CONSERVATORY ORCHESTRA

The American Conservatory of Music counts in Chicago innumerable friends and followers, who, notwithstanding one of the worst nights of the year, braved the elements to hear the concert given by the Symphony Orchestra of the school, assisted by artist-students of the school, which is so well headed by John J. Hattstaedt. The American Conservatory Symphony Orchestra contains among its members about twenty-six young women, and the orchestra as a whole boasts of eighty-one players. The strings and the cello departments, made up principally of women, are the mainstay of the organization. The second violins and the violas played effectively, but at times lacked coordination. Part of the brass section is excellent, and the woodwinds worthy of special praise. The orchestra played the Mozart Symphony in G major, the Weber Oberon Overture, Wagner's Meistersinger Overture, Scenes from the South Suite, by Niccolò, and Svendsen's Coronation March. Merrie Boyd Mitchell sang in French the aria, Nobles Seigneurs, from Meyerbeer's Les Huguenots. Her French was quite understandable and she disclosed, besides, a voice of good quality, well guided, but her interpretation of the number was in several respects original. Nesta Smith, a young violinist who has already made a place for herself among the most talented local violinists, strengthened the good opinion held for her by playing the difficult Sarasate Carmen Fantasia so well as to give entire satisfaction, and winning an ovation. The balance of the program was not heard by this reporter.

## VIRGINIA CARRINGTON THOMAS AT KIMBALL HALL

Virginia Carrington Thomas is a name that is well known among organists, but the general musician knows her even better as a composer. At her Chicago recital at Kimball Hall, on April 6, she appeared in the dual role of organist and composer, and in both capacities proved most effective. She played the first movement of her own symphony in a clean-cut manner, revealing herself a virtuosa of the organ, one who can encompass all difficulties with the assurance that comes from sure technique, besides clarity of thought that made her playing of this composition one of the most enjoyable moments of the evening. Miss Thomas belongs to that category of composers who believe that a good tune is to the composer what a good voice is to a singer, and her symphony is full of melody that charms the ear. Her registration was most colorful and her recital as a whole so well liked by her auditors as to hope for many repetitions in seasons to come.

## CHICAGO ARTISTS' UNION ORGANIZED

A meeting of interested Chicago artists was held at the studio of Glenn Dillard Gunn at the Gunn Studio of Music, in the Fine Arts Building on April 5, at which time the assembled artists organized what is known as the Chicago Artists' Union. The principle back of this organization is for the protection and advancement of all who possess artistic talent and whose services are used in the musical activities of the city, state, and country, and the affiliation with other musical organizations having at heart the same high ideals. The twelve charter members of the organization are as follows: Adolph Muhlmann, of the Muhlmann School of Opera; Henriot Levy, Charles La Berge, American Conservatory of Music; Carl Craven, Craven Studios; Gavin Williamson, Mae Shepperd Saunders, Dorothy Derrfuss, Eva Emmett Wyckoff, Hannah Butler, O. A. Prunner, Jr., William Lester and Mrs. William Lester.

O. A. Prunner, Jr., who has been engaged in concert, theater and organization work for the past fifteen years, was elected president; Dorothy Derrfuss, vice-president; Mae Shepperd Saunders, secretary-treasurer. The board of directors elected is as follows: Adolph Muhlmann, Henriot Levy, Carl Craven, Charles La Berge, O. A. Prunner, Jr.,

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## SWEDISH CHORAL CLUB SINGS ELIJAH

One of Chicago's biggest musical assets is the Swedish Choral Club, with Edgar Nelson, conductor, which upon the occasion of its annual concert at Orchestra Hall, April 7, once again proved itself a choral organization second to none. Seldom has Chicago listened to a finer, more finished or more artistic performance of Elijah than that given the Mendelssohn oratorio by the Swedish Choral Club under the efficient leadership of Conductor Nelson. For beautiful nuances, wonderfully blended tonal shadings, well built climaxes and most exquisite pianissimos, the Swedish Choral Club performance could not be surpassed. Edgar Nelson, the guiding genius of these choristers, is a thorough, broad-minded musician, who understands just how oratorio should be sung, who respects tradition and yet imbues a performance with his own enthusiasm so that the result is stirring, vital, inspiring choral singing. Fortunate, indeed, is the Swedish Choral Club to have such a leader.

Not all the glory went to the club, however, for one of the greatest treats of the evening was the singing of Arthur Middleton, who sang Elijah. Recognized as one of the finest Elijahs in the land, Middleton lived up to that reputation and scored hugely with the large and delighted audience. Else Harthan Arendt, who was to have sung the soprano part, was unable to appear on account of illness and was replaced by Grace Holverheid. She and the other soloists—Flora Hardie Burditt, contralto, and Leroy Hamp, tenor—did effective work.

## CECILE DE HORVATH PUPIL BUSY

Cecile de Horvath's pupil, Esther Sopkin, who gave a most successful piano recital at Lyon & Healy Hall recently, has been engaged to play recitals at the same hall during the week of April 12.

## MACBURNNEY STUDIOS ACTIVITIES

Judging by the large number of students enrolled for summer study with Thomas N. MacBurnney, his summer vocal classes will be well filled. Mr. MacBurnney looks forward to one of his biggest summer sessions, for which he has planned a most interesting course of study.

MacBurnney students are heard from in the professional field and many are constantly in demand for recital, oratorio and church work. Following is a list of MacBurnney singers who appeared in recent musical services in Chicago churches: Esther Muenstermann, contralto, Hyde Park Presbyterian; B. Fred Wise, tenor, University Church of Disciples; Maurice G. Ivins, baritone, Bryn Mawr Community; Paula Schlueter, soprano, Bryn Mawr Community; Leola Turner, soprano; La Grange Congregational; Ruth Brooks, soprano, La Grange Congregational; Edward E. Freed, tenor, Fourth Presbyterian Church; Christopher Hendra, tenor, First Presbyterian, Evanston; Jewel Martin Lovejoy, soprano, Morgan Park Presbyterian; Ross A. Wise, tenor, Normal Congregational; Ruth H. Williams, soprano, Beverly Hills Congregational; Frank A. Gallery, tenor, St. Lucy's Catholic Church; Marjorie Haynie Doherty, contralto, St. Lucy's; Frank P. Geimer, baritone, St. Mary's of the Lake; George Lehr, baritone, Joliet Congregational; Laura Denton-Smith,

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#### HOWARD WELLS PUPIL IN RECITAL

A piano recital given at Lyon & Healy Hall on April 7 by Bernice Yanacek, a Howard Wells pupil, showed the well developed talent that emanates from the Wells studio. In selections by Schumann, Schubert, Gluck-Brahms, Scarlatti, MacDowell, Chopin, Smetana, Dvorak, Amani and MacFadyen, Miss Yanacek disclosed technical qualities that should accomplish something worth while in the future. She has unusual poise and brings out a beautiful tone. She was heartily applauded.

#### BUSH CONSERVATORY ITEMS

Arthur Middleton, American baritone, visited Bush Conservatory during the week. Mr. Middleton, who attained great success at the Swedish Choral Club Elijah performance this week, is to be a guest artist during the approaching summer term, beginning June 30.

Richard Czerwony, dean of the violin department of Bush Conservatory, whose master repertory class will be featured at the summer term, recently filled an engagement at Stillwater (Okla.), April 14, and played a concert at Springfield (Mo.), April 15. Esther Alice Green, artist-pupil of Mme. Ella Spravka, was the accompanist.

#### MARY WOOD CHASE PRESENTS PUPIL

The first of five afternoon recitals, in which Mary Wood Chase is presenting some of her professional pupils, was given at the school hall on April 4 by Marie Hammer. Miss Hammer's rendition of the various numbers on her well arranged program was artistic, musical, clean-cut and mature. She proved herself not only a talented and well-trained pianist, but also an intelligent musician. She should go far in her art, judging from her playing of Scarlatti-Tausig, Godard, Debussy, Juon, Chopin, Campbell-Tipton, Casella and Dohnanyi selections.

#### CONSOLIDATION OF TWO BIG CHICAGO SCHOOLS

Beginning July 1, 1926, the Mary Wood Chase School of Musical Arts will consolidate with the Columbia School of Music, under the latter name. The artistic method and business policy of the Mary Wood Chase School and of the Columbia School of Music will remain unchanged. With the combined strength of the two schools, patrons will be offered greater advantages than ever before.

Miss Chase has been made a member of the board of directors of the Columbia School and she will take with her all the faculty of the Mary Wood Chase School of Musical Arts and will continue to serve the best interests of both her faculty and patrons. Her valuable experience will be used to assist in the development of the school which promises to become one of the greatest education factors, musically, in Chicago. The Mary Wood Chase School of Musical Arts will continue to operate under its own name and management until July 1. Further details will be furnished at that time.

#### A BUSY ABERNETHY PUPIL

George Johnson, baritone, artist-pupil of Emerson Abernethy of Bush Conservatory, is a very busy young artist. He was heard in concert at Blue Banner Hall on March 18 and was soloist at the Messiah Lutheran Church at the morning and evening services on Easter Sunday. He will be soloist at the Bellman Singing Club concert at the Macabees Temple on May 1.

#### RUTH RAY'S ENSEMBLE CLASS

Ruth Ray, who directs ensemble classes at the Columbia School of Music, presented members of her classes in concert at the school recital hall on April 7. Trios and sonatas by Bohm, Dvorak, Mendelssohn, Beethoven, Sinding, Sjogren and Godard were rendered by Harriet Birk, Aldo Del Miser, Robert Lewis, Rose Ricker, Margaretha Ebenbauer, Stella Feigen, Helen Hasty, Florence Abrahams, Elaine Rich, Frances Tillman and Ruth Ray.

#### MARION ALICE McAFEE SINGS FOR EVANSTON CLUB

Another concert triumph for the charming young soprano, Marion Alice McAfee, was witnessed at the Woman's Club of Evanston (Ill.) on March 30. The occasion was a special program and reception on President's Day and was the last musical program for which the president, Mrs. Charles Henry Beets, made arrangements. There being no printed programs, Miss McAfee announced her selections. This seemed to establish a most intimate relation between artist and audience, as Miss McAfee's speaking voice is well modulated and each word is clearly enunciated. She called particular attention to Amor Mio (My Love), the latest composition by Tito Schipa, which was the second number on the program and which she presented for its first public performance at her Chicago recital, March 7. It was received with great enthusiasm. Miss McAfee's program as a whole was well balanced and found immediate favor with the listeners. In spite of the blizzard, there were about three hundred members and guests present, all of whom were most enthusiastic in their praise of the young artist.

#### MUSICIANS CLUB OF WOMEN

A program arranged by the board of directors was presented by the Musicians' Club of Women, at Fine Arts Recital Hall, April 5. A chorus made up of members of the club sang two groups, and Minnie Cedargreen Jernberg, violinist, Helen Bickerton Cole, soprano, and Grace Seiberling pianist, furnished the balance of the program.

#### GEORGIA KOBER PUPILS HEARD

A piano recital by pupils of Georgia Kober, on April 6, at Sherwood Recital Hall, enlisted the services of these talented pianists: June Lightfoot, Treva Richardson, Grace Abraham, Florence Lacart, Cora Wagner Vroom, Lillian McArdle, Carrie Mae Diggs, Leah Elward, Elizabeth Ziegler, Lona Sethaken and Mary Ruth Craven.

#### SCOTTISH MUSIC

At Orchestra Hall, a concert by the Scottish Choir pipers and drummers, under the direction of J. Burlington Rigg, and with the assistance of William Heughton, baritone was given for charity on April 9.

#### SYMPHONY PROGRAM

American compositions figured on the Chicago Symphony program of April 9 and 10—John Alden Carpenter's Concertino and Gustav Strube's American Rhapsody. Besides, there was the first performance of Nicolas Miskowsky's Fifth Symphony, and Liadow's Kikimora and Percy Grainger's English Dance Carpenter's Concertina was interpreted by Percy Grainger and thereby received a vivid, startling performance. Grainger conducted his own English dance for

organ, orchestra and three pianos, giving it the lively performance necessary to make the number interesting. Straube's number was well named a rhapsody. Miskowsky's symphony is effective. Particularly interesting is the scherzo movement, which is perhaps the best in the symphony.

#### ISABEL RICHARDSON MOLTER ORCHESTRA SOLOIST

Isabel Richardson Molter, soprano, is to appear as soloist with the Little Symphony Orchestra of Chicago on April 23, at the Evanston (Ill.) Country Club.

#### MARY WOOD CHASE PROFESSIONAL PUPILS RECITALS

Five afternoon recitals by professional pupils of Mary Wood Chase, head of the school of musical arts which bears her name, are to be given during April and May: April 4, by Marie Hammer; 18, by Marion Knoblauch; May 2, Miriam Foster; 9, Minnie Mansfield, and 16, Edith Aamodt.

#### AMERICAN CONSERVATORY NOTES

Mme. Delia Valeri, distinguished voice teacher from New York and Rome, Italy, will conduct the master vocal class at the Conservatory from June 1 to July 31 (eight weeks.) Owing to the large demand for lessons, the Conservatory was able to persuade Mme. Valeri to extend her course.

The preliminary contests in the piano department for appearance at the commencement concert will be held during the second and third weeks of April.

The final examinations in the normal department will begin on April 28, and continue during the month of May.

Advanced piano students of Silvio Scionti and violin students of Jacques Gordon gave the April 3 recital of the American Conservatory at Kimball Hall. The pianists appearing were Pauline Jones, Dorothy Jensen, Julie Walker, Elizabeth Barbour, Rosalie Klinika, Hortense Platt, Fannie Fine and Harold Sanford. The violinists were Julie Maureaux and James Innes.

JEANNETTE COX.

## GOTHAM GOSSIP

#### REUTER TO HOLD MASTER CLASS

Rudolph Reuter, pianist and pedagog of Chicago, will hold his annual summer master class at his studio in the Fine Arts Building, June 21 to July 31 inclusive. Mr. Reuter's work as a teacher is widely known and his class is always a strong drawing card with teachers and students who come to Chicago for summer study. Last year many states in the West, Middlewest and South were represented. A prominent feature of the summer session will be the repertory classes in which students will be given ample opportunity to play as well as hear the piano repertory.

#### DE HORVATH PUPIL IN RECITAL

Esther Sopkin, young and gifted pianist, pupil of Cecile de Horvath, was heard in recital at Lyon & Healy Hall on April 1, by a friendly and enthusiastic audience. The young pianist showed the result of fine training and reflected credit upon her teacher as well as herself by her excellent rendition of a well arranged program.

#### CARL M. ROEDER GOLD MEDAL WINNERS PLAY

Hannah Klein, gold medal winner in last year's Interborough Music Week contests, gave a recital in Barrington School, Great Barrington, Mass. (of which Carl M. Roeder heads the music department) on February 14, presenting compositions by Bach, Beethoven, etc., and modern composers with such effectiveness as to call forth great praise; it was her third recital at that school. March 9 she was soloist at a concert under the auspices of the Council of Jewish Women in Philadelphia, and March 21 at a concert of the International Club, Society for Ethical Culture, playing the Mendelssohn prelude and fugue in E minor, etc.

Irene Peckham, also a Roeder pupil, who won the piano gold medal in the Music Week contests in 1924, appeared recently as assisting artist in the National Arts Club, Gramercy Park; in the Brooklyn Y. M. C. A. concerts, and in Walter Leary's program on March 8 in the Hotel Majestic. She also gave a recital at the Barrington School on March 14, offering a comprehensive program of classic, romantic and modern works to an enthusiastic audience.

#### GREATER N. Y. MUSIC AND DRAMATIC CLUB

The March 17 evening of the Greater New York Music and Dramatic Club, Elizabeth G. Black, founder and president, at the Ampico Studios, had a varied program. Henrietta Willrick and Mabelle Hallock played on two pianos the Romance by Arensky and Rondo Brillante (Mohr) both done very artistically. Nicholas P. Clarkson, a member, sang songs by Mana-Zucca, Shannon, and Karrer with excellent baritone voice. Alice Marguerite Hawkins, who is always a welcome soprano guest, sang songs by modern composers. Mrs. Fishwick, Beatrice Mills, Eleanor Burkhard, and May MacLean gave a playlet, with Margaret LeCompt as coach. Frank Goree and Nicholas P. Clarkson gave amusing numbers, and accompanists of the evening were Miss San Tow, Victor Michel and Gloria Goree.

#### BRICK PRESBYTERIAN CHURCH MUSIC

The choir of the Brick Church, under the direction of

Clarence Dickins, sang Coleridge-Taylor's The Atonement on March 28, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists.

Lewis James, tenor, and William Simmons, bass, were the soloists at the Good Friday Noon Hour of Music, when the Motet Choir, under the direction of Clarence Dickinson, sang Stainer's Crucifixion.

#### MORNING CHORAL SOLOISTS

Mesdames Catherine Crocco and Alexander Williams, with Marion Witcover, were the obligato solo singers of the Morning Choral, in the Hardman Hour broadcast on March 12 under the direction of Herbert Stavelly Sammond. It was the excellent singing of this organization, over the radio, which last year attracted the attention and admiration of Walter Damrosch, resulting in engaging them for a symphony concert.

#### BLIND MEN'S IMPROVEMENT CLUB CONCERT

Merle Robertson, pianist; Charlotte Hamilton, contralto; Alfredo Squeo, violinist and composer, and Wendell Hart, tenor, with Messrs. Hirt and Simpson, accompanists, shared the annual Blind Men's Improvement Club program at Aeolian Hall, March 20. Merle Robertson was well liked, Charlotte Hamilton received flowers, Mr. Squeo had a fair success, and tenor Hart was given much applause by an audience of fair size.

#### YON, MACDOWELL, HOLLINS AT CITY COLLEGE RECITALS

Samuel A. Baldwin, between March 27 and April 25, will play works by the Americans Yon, MacDowell, Foote, Nevin, Cole, Stebbins and Stoughton in his Wednesday and Sunday afternoon recitals at City College. A program of music by Wagner only is planned for April 18.

#### NEW YORK BLIND INSTITUTE ANNIVERSARY

The annual anniversary exercises at the New York Institute for the Education of the Blind, March 25, in their new quarters, Pelham Parkway brought vocal, choral, piano and organ numbers, performed by Mary Klein, Florence Quinn, Leona Jennings, William Schroeder, A.A.G.O., Robert Judkins, and the chorus of the Institute; a scene from Evangeline was also given.

#### EDYTH M. CLOVER RESUMES

Recovered from severe illness, Edyth M. Clover has resumed studio work and public playing; she is known as one of the best of the Scharwenka pupils.

#### Mme. Pompadour at the Yorkville Theater

At the Deutsches (Yorkville) Theater, on East Eighty-sixth Street, Leo Fall's popular operetta is having a most successful run. Under the direction of Rudolf Bach, a most acceptable cast has been gathered together, presenting, in addition to Madame Pompadour, Glaube und Heimat, Flachmann als Erzieher, Die Vertagte Nacht and Maria Stuart. Principal honors in Madame Pompadour go to Erni Belian (Die Marquise), Angelo Lippich (Calicot), Gustav Jahrbeck (Rene), Lotte Roeber (Madeleine), Else Marion (Belotte), and Ernst Robert (Der König).

Erni Belian was exceptionally fine, her singing and acting arousing great admiration. Lippich is a born comedian and he aroused continued laughs. Else Marion was also clever and Jahrbeck made the most of his opportunities. All in all it was a most interesting performance and deserves a packed house as long as it continues.

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## FOREIGN NEWS IN BRIEF

(Continued from page 22)

took his audience by storm when he played the Grieg concerto with Mengelberg's orchestra. He is an artist who stands so far above any technical complications, that one can comfortably enjoy his beautiful tone and highly superior interpretation. The little American violinist, Eugenia Welleson, fifteen years of age, made her debut with the orchestra playing the Tchaikowsky concerto. Her big technic, a beautiful warm tone and fiery temperament won her an enormous success. She is the twin sister of Mildred Welleson, the remarkable cellist. K. S.

**FINANCIAL TRICKS IN SALZBURG FESTIVAL SOCIETY.**—(Salzburg) The crisis of the Salzburg Festival Society has become still more acute through the reported discovery of certain financial irregularities on the part of officials of the society. The Society apparently possessed only 500 millions of crowns when it began the adaptation of the Festival Theater costing forty times that much and which is still unfinished. Moreover, one official of the society has given out draughts to the total amount of eight billions, which the society now refuses to redeem. These and other revelations have caused a tremendous stir among the Salzburg populace, and the realization of this year's Festival seems more doubtful than ever. B. P.

**NEW SIEGFRIED WAGNER OPERA IN KARLSRUHE.**—(Karlsruhe) Siegfried Wagner's new opera, *The Peace Angel*, has recently had its premiere here although it was written ten years ago. The setting is medieval, and the story is that of two illicit lovers who take their own lives to find in death the peace which they cannot enjoy in life. The peasants of the neighborhood are enraged because they have been buried in consecrated ground, and set about dragging them from the grave. The figure of Christ appears suddenly, turning the petty hatred and bigotry into reverent awe and some understanding of the significance of true religion. There are some musically charming passages in the work which is particularly well written for the voice. R. P.

**ROSENKAVALIER HAS BELGIAN PREMIERE.**—(Brussels.) Strauss' *Rosenkavalier* has just had its first performance in Belgium at the Flemish Opera in Antwerp. It is interesting to note that its first French production will take place at the end of March in Monte Carlo. Scenically and musically the Antwerp production was excellent, the setting decorative, brilliant and in good taste. The bright, delightful comedy with its charming score, its delicacy and sentiment, was considered worthy of the composer of *Salomé* and *Elektra*. A. G.

**MÜNSTER PERFORMANCE OF DIDO AND AENEAS.**—(Münster.) The first performance on a German stage of Purcell's *Dido and Aeneas* took place here March 14. The revival was largely due to the energy and enthusiasm of Edward J. Dent, who prepared a performing edition of the work and assisted in the production; but nothing could have been done without the whole-hearted cooperation of all who were connected with the production from the Intendant. Dr. Nie-decken-Gebhard. Naturally a town of only 10,000 inhabitants can not afford expensive scenery or first-class singers, but in spite of these shortcomings, the enterprise and en-

thusiasm of the company and their obvious appreciation of the beauty of the music made the performance go with a swing and it was received with greatest enthusiasm both by the public and the press. Rudolf Schulz-Dornburg conducted admirably and Kurt Jooss, who was responsible for the stage management, combined several very original ideas with a thorough understanding of Purcell's style. Special mention must be made of the dancers whose *Sailors' Dance* in the last act had to be repeated. Interest in the production was by no means merely local; musicians were present from Hamburg, Hannover, Leipzig, and other towns, and it is hoped that this will prove the beginning of a regular Purcell Movement in Germany on the same lines as the recent Handel revival. R. P.

**GERMAN ORGANIST CONCERT POSTPONED.**—(Freiburg.) The German Organists' Congress, which was to have taken place here from April 8-10, has been postponed to July 27-29, thereby immediately following the Donaueschingen Festival. The program will remain unchanged. R. P.

**NORDIC FESTIVAL FOR 1927.**—(Stockholm.) Plans for a great Nordic Music Festival to take place here in the spring of 1927 are under way. Norwegian, Swedish, Finnish and Danish music will be presented. H. G.

**FESTIVAL OF SWEDISH MUSIC IN KIEL.**—(Stockholm.) A festival of Swedish music to take place in Kiel is being planned for June 15-20. The program will comprise two orchestral concerts; one chamber and one church concert and possibly an opera performance. Among the participants will be the Kieler String Quartet and the two singers, Greta Söderman and Kerstin Thorborg. H. G.

**ANNUAL SONG FESTIVAL IN RIGA.**—(Riga.) The annual Lettish Song Festival will be held in Riga from the nineteenth to the twenty-first of July. Five thousand singers and an orchestra of one hundred and sixty men under conductors Josuus, Reiter, Kalnyn and Meligajlis will participate. Guests from many foreign countries are expected and so far fifteen thousand from Germany alone have registered.

## Opportunity for Orchestral Practice

The American Symphony Society has been organized with the purpose of furthering the better kind of music among the people. An orchestra is being formed under the leadership of Arnold Powell, a former student of Glazoumoff, Russian composer and director of the Petrograd Conservatory. This society will also enable players of moderate ability to further their knowledge of orchestral music. Any one playing an instrument used in a symphony orchestra is invited and eligible to join. For further information write to the secretary of the American Symphony Society. Address: (Miss) B. Simkhowitch, 681 East 170th Street, Bronx, N. Y.

## Goldman Engages Seven Liebling Pupils

For his band concerts to be given on the campus of New York University this season, Edwin Franko Goldman has engaged the following Liebling artist-pupils: Florence Lefert, July 11 and August 7; Olive Cornell, July 5 and August 2; Betty Glass, July 16 and 28; Frances Sebel, August 13; Jean Ruth, July 17; Viola Sherer, July 19.

## Howard D. McKinney Directs Choral Clubs

According to an announcement, the department of music as at present constituted in Rutgers University, the State University of New Jersey, had its beginnings in the appointment of the present incumbent, Howard D. McKinney, as director of music and organist at Rutgers College in the fall of 1916, the duties of the post being to play the organ



Orren Jack Turner photo

HOWARD D. MCKINNEY.

in the Kirkpatrick Chapel for daily and Sunday services, and to train the glee club. The next year, for the first time, a concert course given in the Ballantine Gymnasium by well known artists was successfully undertaken, and Sunday afternoon recitals on the newly installed Memorial Organ in the Rutgers chapel were started, both features remaining a part of the present day activities of the department. The New Jersey College for Women was organized in 1918 as a department of the State University, and such interest has been shown in music that the enrollment in the practical music courses is now fifty-six, in the theoretical courses sixty-one, and in the two courses in the History and Appreciation of Music 107. It is understood that the Federation of Women's Clubs in the state of New Jersey is raising a fund for the purpose of erecting a music building. The student activities include a choir with a membership of sixty-five which sings at daily chapel and occasionally at special services in conjunction with the Rutgers choir; a glee club of seventy picked voices which, in conjunction with a mandolin club, gives concerts in various towns throughout the state. This club in combination with the Rutgers club comprises the University Choral Club.

There is a flourishing glee club at Rutgers College, and this organization, together with its associated instrumental club, gives a number of concerts during the season in addition to the combined series.

Mr. McKinney will direct the combined University Choral Clubs of Rutgers College and the New Jersey College for Women at Aeolian Hall, New York, on the evening of April 16. Mr. McKinney has arranged an interesting program of fourteen selections, included in which will be an Irish ballad by Charles V. Stanford, with the baritone solo sung by Harold Lambert. Mr. McKinney has directed these clubs in concert in New York on previous occasions, and has won splendid praise from the dailies for the artistic manner in which the programs were given.

## Gescheidt Studio Activities

Marion Ross, soprano, one of Adelaide Gescheidt's talented young singers, sang in joint recital with Andre Chambellan, violinist, at the Emerson High School, Union City, N. J., on February 26, under the auspices of the Music League of North Hudson. Her program included selections by Fourdrain, Cesak, Dell, Acqua, Woodman and White, also two numbers by Kreisler and Goddard with violin obligato. Miss Ross has a clear, soprano voice of lovely quality, sings with ease, and her interpretations are interesting. She was enthusiastically received by an audience of 500 and was recalled many times. Anne Tindale accompanied Miss Ross.

Warren Lee Terry, tenor, was soloist at the Hotel Vanderbilt dinner concert, in the Della Robbia Room, on February 28. March 4 he sang selections from *Rigoletto* at the luncheon of the Sisterhood of Rodolph Sholem, at the Hotel Pennsylvania, and on March 14 was soloist at the annual breakfast of the Holy Name Society, at the Hotel Astor. This singer, until recently of Washington, D. C., is creating favorable impression in New York whenever he is heard, with his natural ease of singing and exceptional tenor voice.

## Sue Harvard in Atlantic City

Sue Harvard, soprano, sang at the Marlborough-Blenheim, Atlantic City, N. J., March 28, and on the evening of May 29 she will be heard at the MacDowell Club in New York.

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## WASHINGTON, D. C.

WASHINGTON, D. C., March 8.—Two concerts were given at the Auditorium, February 14, by the Eight Victor Artists. The attendance was good for both matinee and evening performances. Those forming the troupe were: Carl Mathieu, Stanley Baughman, Sam Herman, Billy Murray, James Stanley, Henry Burr, Monroe Silver and Frank Banta.

Under the direction of Joseph Pache, the Choir Invisible gave a laudable recital at the First Congregational Church, February 14. The program reflected great credit upon the organization. Soli were added by Richard McCarty and Roy Williams. The organ numbers were done by Charles T. Ferry, while Mildred Kolb Schultze acted as accompanist for the choir.

Peggy Albion presented Benno Moiseiwitsch at the Auditorium, February 15, in his first local appearance. The pianist excelled particularly in his playing of the Bach numbers on his program though he was furiously applauded at the conclusion of Liszt's transcription of the Tannhäuser overture. Other works also elicited much evidence of pleasure.

At the third annual banquet of the Chaminade Glee Club, held February 16 at the Hotel LaFayette, Ethel Holtzclaw Gawler, soprano, rendered two groups of songs that gave evidence her long illness had not affected her vocal ability. She was enthusiastically received and offered several additional. The Rev. Earle Wilfley and the Hon. Clifton A. Woodrum spoke on suitable topics while greetings were accorded the guests by Esther Linkins, the club's musical director, and Ruth L. Jeffers, who arranged the affair.

Carmela Ponselle, together with the National String Quartet and the Tuesday Evening Singing Class, gave a benefit recital, February 22, in the Gymnasium of George Washington University for the George Washington University Hospital Fund. The affair was arranged in costume, purporting to portray an Evening of Music at Mt. Vernon. The gathering was large and the interest keen. Willard Sektberg assisted Miss Ponselle while Mrs. Frank Howard directed the Singing Class.

T. Arthur Smith presented Elisabeth Rethberg at the National Theater, February 25, in her second local recital this year. The soprano covered a long program with great skill and was requested to sing many extras. Viola Peters furnished ample support at the piano.

Beniamino Gigli sang his initial concert in Washington at Poli Theater, February 26. He included in his offerings arias by Meyerbeer, Leoncavallo, and Flotow, together with sundry songs by Donaudy, Buzzi-Peccia, Carnevali, Pessard, Grieg and Gluck. Lisa Roma, soprano, included two groups and joined the tenor in one duet. Vito Carnevali was a splendid assistant.

The London String Quartet made its bow to local audiences at the Auditorium, March 1. Haydn's Emperor Quartet, Warner's The Pixy Ring, and Dvorak's Negro Quartet comprised the program, although there were a good many encores. The large gathering was indicatively appreciative. Peggy Albion was the manager.

Rachmaninoff's Concerto No. 2 in C minor, played by Lester Donahue on the piano with improvements by John Hays Hammond, was the feature of the fourth recital by the Philadelphia Orchestra at the Auditorium, March 2. Mr. Stokowski also offered numbers by Bach, Debussy, Albeniz and Stravinsky to the evident satisfaction of a large audience. Both soloist and director were recalled many times.

Assisted by Maximilian Rose, violinist, Maria Jeritzka held a capacity audience for over two hours at Poli's Theater, March 3. The program, as listed by the soprano, contained many numbers in itself, but she was required to add eight encores before her followers were satisfied. Mr. Rose was well received. Emil Polak was a worthy accompanist.

At the Mayflower Hotel, March 4, Abraham Haitowitsch gave a recital of violin music that was a healthy rebuke to many who are less handicapped. The blind artist presented the Kreutzer Sonata, Bach's Chaconne and shorter compositions, with much talent and great technical skill. The piano work was taken care of by Emil Polak.

The scholarly work of Edwin Hughes was as much in evidence as ever when he returned to his home to play at the inauguration of a concert series at the First Congregational Church, February 12. There was much applause for all that was presented and the pianist was highly commended by the local press.

The series of organ recitals, being given during Lent at the Congressional Library, was initiated by Adolf C. Torovsky. The second concert featured Lewis C. Atwater.

The Glee Club from University of North Carolina gave a concert at the Vermont Avenue Christian Church, March 1. Everett S. Hardell, local tenor, has just left for France and Italy to pursue his vocal studies.

Louis and Ruby Potter, while visiting the city during the past week, arranged an impromptu recital at the Epworth M. E. Church that was effective. Mr. Potter's organ numbers were particularly well received.

Heinrich Meyn, baritone; Lynch Luquer, violinist, and George Wilson, assisting, were heard in recital of All-American music at the Arts Club, February 18.

A piano and violin recital with Charles T. Ferry and Helen Ware, in the respective parts, formed the second concert in the Lenten Recital Series being given at the First Congregational Church.

Hermia Ellis James was heard in an organ recital at St. Paul's Church, February 28. She was assisted by Wynema McKinley, contralto and soloist of the Metropolitan Presbyterian Church. T. F. G.

## Later Washington News

WASHINGTON, D. C.—In staging Wagner's Lohengrin at the Auditorium, March 22, the Washington Opera accomplished its most ambitious wish and at the same time gained an indisputable claim to rank with the best civic operatic institutions in the country. Coupled with the excellent effect of the work, there was the satisfaction of knowing that the audience was the most exclusive of any yet to attend a production of similar nature. The several embassies, as well as the usual military array, were well represented and the general social field could have hardly been more completely covered by the gathering. The cast comprised Paul Althouse as Lohengrin (first time); Sigurd Nilssen as King Henry

(Continued on page 51)

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## REVIEWS AND NEW MUSIC

### BOOKS

(D. Appleton & Co., New York)

**The Opera—1001 Nights of Opera.**—Frederick H. Martens, well known writer of music and many other subjects, has produced for D. Appleton & Company a most astonishing encyclopedia of operas, under the title of 1001 Nights of Opera. Mr. Martens names something over 1,500 different operas and ballets in this book, which is up-to-date enough to include such American works as Patterson's *The Echo*, produced in Portland last June, and even Ralph Lyford's *Castle Agazant*, and Cadman's *The Witch of Salem*, still unproduced. At the same time Mr. Martens modestly reports in his introduction that there is a repertory of something like 50,000 opera titles, and of these he has selected only those worth notice, from early times to our own. Furthermore, it is not a mere alphabetical list of operas, but a rational book of them in various chapters; for instance, Chapter 1 is devoted to operas ancient and modern, with themes derived from the Orient; Chapter two is entitled *The Glory That Was Greece*; three, the *Grandeur That Was Rome*, etc., etc. There is also a complete index of titles and of composers. It is without question the best reference book on opera that has ever come to this desk. Plots of all the important works are given in full and there is a condensed version of the stories of the less important ones. The book represents an almost incredible amount of work, and work of a high intelligence, too.

**The Savoy and Gilbert and Sullivan.**—S. J. Adair Fitzgerald has written a very entertaining book, *The Story of the Savoy Opera in Gilbert and Sullivan Days*, which is published in this country by D. Appleton and Company. Not only is the book entertaining and adorned with many new and interesting anecdotes of Sir Arthur Sullivan, Sir W. S. Gilbert, and other prominent figures of the Savoy, but it is also very valuable as a book of reference, containing accounts of first performances of the entire series of Gilbert and Sullivan's operas, and of the later operas, in which one or the other participated after their separation. It is filled with excellent illustrations of the players who took part in the early performances. Any one of the many thousands who have found great joy in the happy association of the famous pair will thoroughly enjoy this book.

(Doubleday, Page & Co., New York)

**Alice in Orchestra.**—Alice in Orchestra, by Ernest LaPrade, of the New York Symphony Orchestra, is intended to be an easy way of introducing children to orchestral instruments. It is written in the form of a sort of a parallel to Alice in Wonderland, and Through the Looking Glass. Mr. LaPrade has everything that Louis Carroll had, except humor and imagination. His idea of fun is to invent a word like Fiddladelphia. The best part of the book is the Appendix, in which Mr. LaPrade repeats in straightforward English the things that he has tried to put in fiction form in the early part of the book.

(Mrs. F. S. Wardwell, Stamford, Conn.)

**Study of Modern French Opera.**—Mrs. Frederick Schuyler Wardwell, of Stamford, Conn., has published another of her series of text books for a Plan of Study on Musical History. This is a Study of Modern French Opera, although Mrs. Wardwell uses the word modern in a very elastic way, since she begins with La Juive, which dates from 1835, and ends with Pelléas and Melisande, 1902. Also, publishing in 1925, Mrs. Wardwell has not discovered that Debussy died seven years before. This does not, however, in any way injure the value of the book. It is a convenient text book for a music study class, is laid out chronologically, and there are suggestions as to how it should be used.

### MUSIC

(Carl Fischer, New York)

**Three piano pieces, by Joseph Gahm.**—They are: Enchanted Groves, The Forgotten Stream, In the Quiet of the Forest. The group is called Spring Idylls. They are pieces that deserve recognition. The composer is doing something outside of the commonplace without loading his work with difficulties. It is music within reach of the average amateur but is full of real color and meaning—first rate landscape painting, yet of popular nature. It would be impossible to say which is the best of the three. They will all three appeal to players as best according to the mood of the player. Very pianistic and lying comfortably for the hands.

**Seven Sketches for Piano, by Henry Holden Huss.**—Two are at hand, Christmas Prelude and Mazurka Capricieuse. Simple and beautiful study pieces, marked grade three and four. The suggestion of ringing bells in the Christmas Prelude will please students. First rate music exactly suited to the purpose for which it is intended.

**Trio for piano, violin and cello, by Albert Von Doenhoff.**—Music of a somewhat popular nature free from modernisms and on the whole rather simple. It is short, the piano part occupying only twenty-three pages of large type, with the violin and cello printed above. It gives one the impression of being intended for study purposes, and should serve that purpose excellently.

(Clayton F. Summy Co., Chicago)

**Musical readings.**—Somedays (Peycke), If You Want to Live (Peycke), Long Ago (Fergus), Triffin' (Fergus), The Woodpecker (Fergus), Tit for Tat (Ryckoff). The music of all of these is negligible. Anything might do to read poems to. The question is not the music but the poem and the reader. Here the poems are good and might be made much of by good readers. The last on the list is not a reading with music, though the title says it is, but a song—an Irish one.

**Mammy, a piece for violin and piano, by R. Nathaniel Dett.**—This is transcribed by Rob Roy Peery from the Magnolia suite for piano. It is an extremely well constructed composition, full of character, and with melodic

material in it that is highly interesting. Mr. Dett is a negro composer possessed of the extraordinary musical talent of his race, and having also a splendid technic at his command. This new arrangement of his attractive piano composition is a distinctly valuable addition to the literature of the violin.

(G. Schirmer, New York)

**Three studies for the piano, by Elliot Griffis.**—The titles are, Harlequin, Arabesque, and Birds in May. Mr. Griffis is one of the younger American composers and is coming rapidly to the front. He not only has talent but also a very serviceable technic. During the life of the State Symphony Orchestra he had one of his compositions tried out which showed him to be a skilled writer for the orchestra. He has just now finished a string quartet which is a thoroughly excellent work and will probably be heard during the coming season. These little pieces now at hand for review are quite light and easy enough technically to become popular favorites with students and amateurs. At the same time they show Mr. Griffis' fine taste in harmony, his ability to construct his music neatly and professionally, and a wealth of real invention. They can be recommended as studies and are about fourth grade.

### Unique Praise for Matzenauer

"Stockton concert-goers may delve far back into the recesses of their memories to recall another such thrilling recital as that given under the auspices of the Stockton Musical Club by Margaret Matzenauer, but the search will be made in vain since that compelling artist has never before appeared in this city." Such was the comment of Josephine Williams in one of the Stockton newspapers following Mme. Matzenauer's recent recital in that city. "And," she continued, "where has another been recorded who combines such superb personal fascination, temperamental fire, intelligence, power and beauty of voice as does Matzenauer? Before Matzenauer's singing one has a peculiar dazed sense, as perhaps a butterfly may know when his cocoon first opens and he stands in the golden glory of the sun. Her voice is a voice to lure and beckon the listener away—wherever he



Photo by Victor Georg

MARGARET MATZENAUER.

will. There is at times a lilting joy in it that seems to dwarf care and at times an intensity and passion exalting pathos and tragedy with so much beauty. The program presented by Matzenauer was fully worthy of the magnificence of the artist, and was built with that nicety of one who has perfected taste and a fine regard for the fitness of things."

Following an appearance in Phoenix, Ariz., the Republican declared: "No more perfect contralto has been heard in Phoenix. None could have more of depth of smoothness, of clarity, or fire and respond to the most subtle suggestion of shading so completely and without apparent effort. Mme. Matzenauer's voice is like a radiant jewel, sparkling in many moods with flashes of new beauty. One glorified in the quality and felt a genuine satisfaction there was always a sufficiency in reserve."

### Rosenkavalier Has First French Performance

MONTE CARLO.—Rosenkavalier, that great work of Richard Strauss, has just had its première not only in Monte Carlo but in the French language as well. The excellent translation was made by M. J. Chantavoine, who perfectly retained the Viennese spirit of the time of Maria Theresa. The work is too well known to require comment here; I shall confine myself to the production which was given extraordinary care and attention to details.

The part of Octavian was sung by Mme. Germaine Lubin, who completely entered into the spirit of the part. She is not only a delightful soubrette, but a charming chevalier as well and was long and vociferously applauded. Mme. Ritter-Ciampi portrayed the Princess faithfully and sympathetically, and Vanni-Marcoux as Baron Ochs was a revelation. But the real success of the evening went to Mlle. Jeanne Weit, who, as Sophie, was absolute perfection. Her looks, her singing, her acting of this part left nothing to be desired.

The other characters were very well taken care of and the orchestra under Vittorio de Sabata was more than adequate. The scenery by Visconti, and the costumes by Mme. Violet were beautiful and in good taste, and the stage management was excellent. One more production which redounds to the honor of the Monte Carlo Opera!

S. J.

### Miami, Fla., Notes

MIAMI, FLA.—Mildred Dilling, harpist, gave a recital, March 18, at the White Temple under auspices of the Aeolian Chorus, Bertha Foster, director. This is the third concert this season sponsored by the chorus. Other artists presented were Frederick Gunster and Edwin Hughes. Miss Dilling's opening number was Rachem by Manazucca, the composer whose home is in Miami.

Mrs. George A. Wight, of the Miami Conservatory, presented Lucia Forest Eastman, harpist, and Merle Tibbetts, tenor, in joint recital, March 16, in Hollywood, Fla. Mrs. Charles Chalmers, of Atlanta, Ga., was the accompanist.

A. F. W.



## TOLEDO, OHIO

TOLEDO, OHIO.—The Philadelphia Orchestra, Leopold Stokowski, conductor, appeared at the Rivoli Theater, February 25, as the concluding event of this season's Rivoli-City concert series, under the management of Grace E. Denton. Interest was so great in the coming of the orchestra that many were turned away from the box office, every available seat being taken long in advance. Added interest in the opening number, a concerto of Rachmaninoff, came from the introduction of the piano equipped with the device perfected by John Hays Hammond, Jr., designed to increase the sonority and tone control of the instrument. It was played in a masterful way by Lester Donahue.

A short season of grand opera, at the Auditorium Theater, was enjoyed by Toledo music lovers when the Manhattan Opera Company presented the following: *Madame Butterfly* with Tamaki Miura on February 26; *Traviata*, February 26; *Barber of Seville*, matinee, February 27 in the evening, *Pagliacci* and *Namiko San*. *Namiko San* was heard for the first time in Toledo and both the composer, Aldo Franchetti, and Tamaki Miura, in the title role, were given an ovation at the end of the performance.

The Toledo Symphony Orchestra, Lewis H. Clement, conductor, gave the third program of its sixth season, February 16, at Scott Auditorium. The program included overture, *Sakuntala*, Goldmark; symphony No. 11 (Military) in G major, Haydn; *Under the Trees* from *Scenes Alsaciennes*, Massenet, with cello solo by Marjorie Johnston and English horn solo by Thomas J. Byrne of the Detroit Symphony Orchestra; ballet suite, *Coppelia*, Delibes, and waltz and polonaise from the opera, *Eugen Onegin*, Tchaikovsky.

Sylvia Lent, violinist of Washington, D. C., and a pupil of Auer, who has played with large orchestras here and abroad, gave a recital in the lounge of the new Park Lane Hotel, February 21. The program was artistic and well received.

Cecil Fanning, baritone, was presented in recital, February 10, by the St. Ursula alumnae, in St. Ursula Auditorium, as the first event in a series of three concerts sponsored by them.

Elsa Mae Clement, Toledo soprano, gave her first professional recital in the Greene Auditorium, February 13. The program included groups of Old English, French and Slavonic folk songs; a group of little girl and boy songs and a group of Russian, Polish and Ukrainian songs, closing with the aria from the fairy opera, *The Snow Maiden*. The singer appeared in an appropriate costume for each group. Accompaniments were played by Eva Clement. Clara Louise Schuetz, pianist, was the assisting soloist.

The new Hemicycle of the Toledo Museum of Art was opened to the public for the first time, on February 7, with a concert by the Orpheus Club, Toledo's male chorus, under the direction of Walter E. Ryder. The soloists were Harry Turvey, baritone; Paul Redding, bass; Bruce Metcalf, tenor. Harold Harder was the accompanist.

Members of the Monday Musicales appeared in an evening program at the Greene auditorium, February 22. Selections by American composers were given by Mrs. H. A. Houston, soprano; Norma Schelling Emmert, contralto; Clara Van Nostitz, pianist, and Mrs. Eugene Hartman, violinist. F. I. G.

## Cecil Arden's Second Tour to the Coast

Cecil Arden recently returned from her second tour to the Pacific Coast this season. Miss Arden was very enthusiastic about the much vaunted courtesy and hospitality of the West, for she enjoyed many instances of it on her trip.

"In Helena, Mont.," said Miss Arden, "the program was considerably lengthened by the many encores and numbers I had to repeat. So much so that at the end of my last group I heard the ominous whistle of the Northern Pacific Express which was to take me to Chicago. There would be barely time to finish the last song and get on the train. The audience was so insistent in its applause that I had Mr. Bray, under whose auspices the concert was given, telephone the station master and ask if it would be possible to hold the train. He courteously said he would wait for ten minutes. So after explaining to the public after my second



CECIL ARDEN.

encore that the train was being held and I must go, I was given a flying motor trip and arrived just in time.

"Then, too, in Sterling, Colo., I had another very delightful experience. The gentleman whose wife was the president of the music club under whose auspices my concert was given, put his private car at my disposal so that I might arrive comfortably in Colorado Springs, where I was to sing the following evening, instead of having to take a very early morning train which would have brought me to my destination fatigued."

Miss Arden had tremendous success on this last tour, which took her as far south as Miami and as far west as Portland. In many of the places she has already been re-engaged for next season. On all her programs next season she will sing *Carmen's Dream*, the operatic fantasy, which has been especially arranged for her by Buzzi-Peccia, and for which she has the exclusive rights. This tour, like the four previous ones, will be under the direction of A. M. Oberfelder, of Denver. In addition to her tour to the Coast she will be heard extensively in the middle west, under the direction of the Civic Concert Series of Chicago.

## Unique Praise for George Boyle

"George Boyle Delights in Fine Piano Recital," headlined the Philadelphia Record following that pianist's recent appearance at the Curtis Institute, Philadelphia, when he included on his program the Liszt-Busoni Fan-



Kubey-Rembrandt photo

GEORGE F. BOYLE.

tasia, Chorale and Fugue, *Ad Nos ad Salutarem eridain*. "Mr. Boyle," said the same daily, "is that rara avis, a distinguished composer and at the same time a great virtuoso. He occupies an exceptionally brilliant position in American musical life. A composer of striking individuality, he has achieved an international reputation; as a pianist he is unquestionably one of the most interesting of his period, and as a teacher he has gathered about him a group of students and admirers whose enthusiasm recalls the vivid stories of the followers of that great disciple, Liszt, in the interpretation of whose music Boyle is preminent in this country. He is the sort of inspiration American students stand most in need of, and it is in this capacity his gifts are priceless." The Philadelphia Public Ledger called attention to the fact that one of the largest and most enthusiastic audiences which has attended any of these concerts was present to hear Mr. Boyle. The critic of the Public Ledger then went on to say, "The Liszt-Busoni made tremendous technical demands, especially in the fugue, all of which were overcome with apparent ease. It was a fine example of the grand manner of virtuoso piano playing."

During the present season several of Mr. Boyle's larger compositions have been heard in widely separated parts of the world. Edith Kilminster produced his concerto for piano and orchestra in Sydney, Australia (Mr. Boyle's birthplace), Austin Conradi, of the Peabody Conservatory faculty, played his piano sonata in Baltimore and Annapolis, and Michel Penha played his concerto for cello and orchestra with the San Francisco Symphony Orchestra.

## Cecile de Horvath Scores Success

Cecile de Horvath, young American pianist, scored a sensational success upon the occasion of her return engagement at Quincy (Ill.) on November 18. The Quincy Whig-Journal spoke as follows:

"Of all the pianists who have visited Quincy in recent years none is a greater favorite than Cecile de Horvath, and in her second concert in Quincy College she gave one of the most delightful musical programs heard here in some time. Her first appearance here was two years ago, and those who heard her then remembered what a treat her playing was, and she was enthusiastically greeted when she stepped on to the stage. Miss de Horvath plays with a strength that is astonishing in such a small person, but she is so thorough a musician that her touch is equally pleasing in the light and brilliant passages. The program was a true test of her ability and it was given perfectly. Both the old and new masters were represented in the numbers which were enjoyable to all music lovers whether or not music students. Intensely dramatic in her playing, Miss de Horvath's interpretations bring out all the beautiful qualities in the pieces. The program started with the Liszt Ballade in B minor and in Miss de Horvath's rendition it was easy to picture the tragic story of Byron's *Prisoner of Chillon* on which the composition is based. Those who heard Percy Scholes, Monday night, found especial enjoyment in the Haydn sonata in D major. The other numbers were given flawlessly."

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## EDGAR SCHOFIELD DISCUSSES THE COME-BACK OF ORATORIO

Well Known Baritone Believes That Radio and Talking Machine May Have Part in Fostering Appreciation of Music but That the Fullest Enjoyment Must Come Through Participation in the Making of It—Comments on Renewed Interest in Choral Singing in Small Communities Throughout the Country

Just how many times Edgar Schofield has sung the part of the world-weary Elijah, he could not tell you. Statistics, he confesses, are not in his line. But that he has sung the part more than any other in his large repertory of oratorios, and that it is his favorite, he readily concedes.

"And I am singing it again in Lexington, at the May Festival to be given by the Central Kentucky Choral Society.

"Several years ago," Schofield continued, "I wrote an article on the dearth of interest in oratorio in this country. Either through lack of financial or public interest one after another of the smaller oratorio societies were going to the wall. I tried, at the time, to blame the fault on the ready-to-order kind of music, and the argument seemed to hold good, for why bother with the technical labor of playing or singing a piece when the flawless technic of a pianola or talking-machine was ready at hand.

"But I could write in a different vein now. People are gradually coming to see that in music, it is doing the thing that counts. Radio and talking-machine may have a certain part in fostering the appreciation of music, but, in the end, we must come back to the big fact that the fullest enjoyment of music must come through our own participation in the making of it.

"That is why I am glad to notice more and more the renewed interest in choral singing that is showing itself in the small communities throughout the country. Why, to my



Photo by Bain News Service

EDGAR SCHOFIELD AND JOHN COATES

photographed on the occasion of one of the eminent British tenor's visit to America.

personal knowledge, there are half a dozen small societies that have sprung up around New York, where the standard oratorios are being studied for public performances. In Port Chester, not long ago, they gave the Messiah, with outside artists singing the solo parts. Plainfield, N. J., also has a very much alive Oratorio Society. I could name any number of others. This is a very welcome sign of the times, I think. It shows that we are not entirely the jazz-crazed nation that many would have us believe that we are.

"Oratorio gives the singer invaluable training in his art," Mr. Schofield pointed out. "One acquires a dignity and breadth of style that cannot be got in any other way. It was during my stay in England that I came to realize the necessity for this training. My experience had been up to

that time almost entirely along operatic lines; and I was then engaged for leading baritone roles with the Quinlan Opera Company.

"Good fortune, however, led me to one of the performances of the Three Choirs Festival. This is the big musical event in England, and is held each year alternately at Gloucester, Hereford and Worcester. On this occasion I heard a magnificent performance of Elijah, given in the perfect setting of the Gloucester Cathedral. You know it is sung year after year, following the inflexible local tradition of the festivals. The festivals themselves have been going on regularly since 1722, except for the period of the World War, I think.

"At Gloucester, for the first time, I heard that great artist, John Coates, in the tenor part. His singing of *If With All Your Hearts Ye Truly Seek Me* I shall never forget. It was a revelation of what true art really is. I knew, after listening to his singing, that at last I had found the man who could put me right vocally. When he got back to London he found me camping on his door-step, ready to begin lessons as soon as he could take off his hat and coat.

"What a consummate master of style he is. He has a marvelous gift of creating atmosphere and materializing the spirit of his songs. Over in England they call him 'Our John.' There's nobody quite like him. In his teaching, he is the same tireless, conscientious worker in details. He always insisted upon clear enunciation, and would never take an 'ah' for an 'oh' just because I happened to feel the former vowel more comfortable in a word to be sung. He was a strict taskmaster, and I am certainly grateful to him that he was.

"Choral singing has always been more popular in England than here. I suppose because of the long traditional background, and also because of the concentrated community life which does not look beyond its own borders for social diversions. The local choral society, therefore, serves the double function of a friendly gathering and an occasion for expressing one's self musically.

"Here, in America, where the automobile serves as the connecting and distracting link between city and country, the moving picture and the lights of the local Broadway have to a great extent served as social diversion. Many have availed themselves of the easy method of flying to the city as a means of chasing away 'dull care'; then, as I said before, the radio and the talking-machine have contributed their share toward the gradual supplanting of choral singing.

"But now the pendulum is beginning to swing the other way, I think. It is a healthy reassertion of the individual's desire to be doing things musically, himself. And when we get to this point, then our true musical education may be said to have begun."

## Lucille Chalfant Revives Lucia in Liege

LIEGE, BELGIUM.—After an interval of over thirty years, Lucia di Lammermoor was given with brilliant success at the Théâtre Royal at Liège with Lucille Chalfant, American coloratura, singing the leading role. For the last year, Belgium has been worshipping at the shrine of Miss Chalfant's talent and beauty, but the ovation she received this week astounded even the rather stolid Belgians themselves, who showered flowers on the artist and shouted their approval. And it must be added, that it was all earned by a really remarkable performance.

Voices such as Miss Chalfant's are rare today. They belong to a bygone age, when singers were willing to work for many years before making their first appearance. Miss Chalfant has followed the classical route, and as a result each of her appearances is a rare gem of artistic perfection and an added triumph from the histrionic point of view. I must specially mention the duo with the flute in the famous mad scene, when the purity of her trills and runs made hard work for the flutist. There are no weak notes in her voice, nor is there ever a hint of effort even in the most difficult coloratura passages. Local critics have been speaking of sparkling pearls and nightingales for many months, and they are right.

Miss Chalfant will repeat the performance in several Belgian cities, together with Traviata and Rigoletto until

the end of the season in May, when she will sing in several of the summer opera houses, such as Spa, Ostend and Deauville.

## Myra Mortimer Returns from Pacific Coast

When she sailed for Europe in April, Myra Mortimer, American contralto, who made her debut in this country in January, had already made a name for herself in the western part of the United States, where she was born. Although Spokane, Wash., claims her as a native child, she moved to Butte, Mont., when very young, and it was there that she started her musical training as a student of piano. Her talents were so great, and her love of music so sincere, that no one doubted but that she would become a great pianist. Her entrance into the vocal ranks was purely accidental, for while studying piano in Cleveland she burned her hand. Rather than give up her music, she reluctantly consented to sing for the leader of the Cleveland Orchestra, who was interested in her and suggested that she study singing until



MYRA MORTIMER,

American lieder singer, who has been making a transcontinental tour to the coast, finished her season on April 6 with a recital in Chicago, returning immediately to New York and sailed on the Berengaria, April 10, for a long stay abroad where she will fill numerous engagements that will delay her return until the first of next year.

she could play again. She had a freak, low voice, with a range of only twelve notes, and she had always been asked not to sing in school choruses for fear of putting the others off, so it was a great surprise to her when Christian Timmer discovered the possibilities on her voice.

Myra Mortimer then studied singing here and abroad with Willem Van Giesen, whom she later married. Her debut in Germany was such a success, and she received such favorable criticisms on her singing of German lieder, that she decided to specialize in that field. She was acclaimed as a great artist in Holland, Austria, and Germany before she ventured to sing in her native country.

Miss Mortimer's German diction is so exceptionally fine that it is hard to believe that she is of pure American extraction. It is strange, too, that the Dutch people should have had so great an influence in her life, for Christian Timmer, who discovered her voice and Van Giesen, her husband and teacher, as well as Coenraad V. Bos, her coach and accompanist, are all natives of Holland.

Myra Mortimer's American debut in Boston, and her two New York recitals, were greeted with such unanimous approval that after she has completed her European engagements she will return to America about the first of January, 1927, for a more extended tour of her native land.

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INDIANAPOLIS, IND.

INDIANAPOLIS, IND.—On March 22, Ona B. Talbot, managing director of the Indianapolis Symphony Orchestra Society, closed this season's series with a memorable program given by the Cincinnati Symphony Orchestra, under the able baton of Fritz Reiner, Elly Ney appearing as soloist. The program consisted of excerpts from Handel's Water Music, the Schubert-Liszt fantasy for piano and orchestra, Wanderer, op. 15, Ravel's ballet music, Daphnis and Chloe; an orchestral suite from Stravinsky's Petrouchka, and Wagner's Tannhäuser overture. The playing of the orchestra showed even to greater advantage than their performance of last year. Its playing was extremely colorful and a great variety of tonal effects resulted in many brilliant climaxes, due no doubt to the fine ensemble of the orchestra. Mme. Ney gave a brilliant performance of the rather ungrateful Wanderer Fantasy; the audience, however, responded enthusiastically and demanded an encore, the Schubert Frühlingsglaube, which she played charmingly. Indianapolis hears so little modern music that this program proved especially interesting to its hearers. The Ravel ballet music was exquisite, and the delicate shadings produced by the string section of the orchestra deserve special mention. Stravinsky's music was heard here for the first time and though extremely interesting, perhaps left the inexperienced listener is somewhat a state of awe. The audience was large and very responsive.

On Sunday afternoon preceding this concert an Analytical program was given at the John Herron Art Institute by local artists. Lenora Coffin, lecturing, was assisted by Lillian Adams Flickinger, soprano; Edward LaSelle, baritone, and Walter Flandorf, pianist.

So splendid does the Indianapolis Maennerchor find the music of the Flonzaleys that it saw fit to bring them for the second time this season, on March 14, in the Academy of Music. It need only be said that the Flonzaleys played to know the superior quality of the program.

March 11, at the Masonic Temple, the Indianapolis Matinee Musical presented the Lenox String Quartet. It opened the program with Haydn's quartet, op. 77 No. 2, followed by two sketches based on Indian themes by Charles T. Griffes. The last number was Schumann's quartet, op. 41, No. 2. The quartet furnished one of the best programs given by the Matinee Musicale this season. The audience though small was enthusiastic and demanded two encores.

The last bi-weekly lecture of Rudolph Reuter's took place at the Propylaeum, March 15. Mr. Reuter played many of the lesser known compositions of the great master, which are so charming. He also told of the origin of the famous Liszt Rhapsodies. M. H.

Washington, D. C.

(Continued from page 47)

(first time); Ivan Ivantsoff as Frederick; George Cheshanovsky as the Herald (first time); Marcella Roessler as Elsa and Ina Bourskaya as Ortrud. Jacques Samossoud had charge of the orchestra. Considering there were three participants who had never sung the roles assigned to them, there was a surprising smoothness throughout the entire affair. Mr. Althouse gave a splendid vigor to the part of the unknown knight. His singing of Nun sei bedankt, Lieber Schwan, Atmet du nicht mit mir die süßen dufte and In fernem Land brought him much applause and expressions of approval from all sides. No less effective was his portrayal of the role. Mr. Nilssen's work was very satisfying. He sang with good taste, discriminating between the weaker portions of his part and the stronger, and generally proved a worthy monarch. A bright star of the performance was Miss Roessler. At no time was she away from her role. She provided a fine guide to the balance of the cast in what thorough training means. Her vocalism was beyond reproach, especially in the second act. There was delicacy in the proper moment and dramatic emphasis in its turn. Miss Bourskaya carried to extreme satisfaction the music and words of Ortrud. She was malevolent, cunning and unrelenting to the last, touching the role with its just amount of hypocrisy. Her return to Washington was a welcome one. No less can be said of Mr. Ivantsoff's efforts. The more he sings here the greater are his talents appreciated. Not only did he effectually take up the assignment of Frederick, but also directed the entire production. He is invaluable as far as the company is concerned. Fresh and fullsome was the singing of Mr. Cheshanovsky. He improves with each hearing. The choruses were good on the whole. The costuming was equal to the settings which were agreeable in color, complexity and variety. The orchestra, a trifle small for the encompassing of a Wagner score, provided a great treat to the lovers of such. Mr. Samossoud untiringly rehearsed his men for weeks to the unfolding of a very fine reading. The unit was always within control, pleasingly balanced with the choral and solo work, and tempered to the delight of the audience. The conductor is to be congratulated upon his achievement. Considerable credit reflects upon Moes Zlatine for the drilling of the choruses. He is a valuable asset to the company.

T. F. G.

Philadelphia Music Club Gives Program

The Philadelphia Music Club, Mrs. Edwin A. Watrous, president, gave a program in the ball room of the Bellevue-Stratford on March 23. The Philadelphia Music Club Chorus, numbering 125, under the direction of Clarence K. Bawden, contributed a group of three trios for women's voices and a setting of Alfred Noyes' poem, The River of Stars, by the composer-conductor, Mr. Bawden. The assisting artists were Eugenie Miller, pianist; Charles D. Long, bass, and the Celesta Trio, consisting of Margarita Parkinson, violinist; Ethel Dorr McKinley, cellist, and Mildred H. Ackley, pianist. The River of Stars, a composition of Clarence K. Bawden, has been selected by the music committee of the Sesquicentennial as one of the choruses to be sung by the combined choral organizations of the Matinee Musical Club, the Philadelphia Music Club and the Treble Clef, under the direction of the composer in November, during the Sesquicentennial.

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**DETROIT, MICH.**

DETROIT, MICH.—The thirteenth pair of subscription concerts of the Detroit Symphony Orchestra given at Orchestra Hall, March 11 and 12, brought Margaret Matzenauer as soloist on a program devoted entirely to excerpts from the works of Wagner. The contralto was in glorious voice and sang her numbers, Isolde's Narrative and Brünnhilde's Immolation, with her usual splendid artistry. She was recalled many times and on Thursday evening sang Wagner's lovely Traume as an encore. Mr. Gabrilowitsch selected a program of great interest and conducted in his accustomed authoritative manner to the evident satisfaction of the audience. The numbers were prelude to act three, Die Meistersingers; Siegfried's Rhine Journey, Götterdämmerung; Entrance to Walhalla, Das Rheingold; prelude and Love Death, Tristan and Isolde, and Forest Murmurs, Siegfried.

The fourteenth pair of concerts were given March 25 and 26. Bachaus was the soloist and played Beethoven's fourth concerto in G major, op. 58 and Strauss' Burleske in D minor. Many distinguished pianists have been heard with the symphony but the enthusiasm of the audience on this occasion placed him among the best in its estimation. Clarity of technic, colorful tone and poetic feeling marked his work. The audience clamored for encores and at the close of the program they were generously given. The orchestra played the familiar overture to Der Freischütz, Weber, and the Mendelssohn third symphony (Scotch) in A minor, op. 56, and was brought to its feet after both numbers. Mr. Gabrilowitsch conducted.

For the "Pop" concert of March 14, Victor Kolar selected a somewhat unusual program opening with the overture to Die Fledermaus, J. Strauss; the Carmen suite, Bizet, and the Rumanian Rhapsody in D major, op. 11, No. 2, followed. After the intermission two numbers from the music to The Snowman, Korngold, were played followed by The Carnival of the Animals, Saint-Saëns, with Mr. and Mrs. Frank Bishop at the piano. The program closed with the Rumanian Rhapsody in A major, op. 11, No. 1.

March 21, two local soloists were presented, Helen Fitzgerald, contralto and Fred Paine, xylophone, of the tympanie section of the orchestra. Mrs. Fitzgerald's beautiful voice was heard to good advantage in Adieu forets from Joan of Arc, Tchaikowsky. She was recalled numerous times while Mr. Paine, as usual, provoked a riot of applause that would not stop till he had played again. His number was overture to Masaniello, Auber, and his encore the overture to William Tell, Rossini. The orchestral numbers were the overture to Il Seraglio, Mozart; Suite Algeria, op. 60, Saint-Saëns; Rondes de Printemps, Debussy; Pavane pour une Infante defunt, Ravel, and the Music Box and Baba-Jaga, Liado.

March 28, two soloists were again presented—Carlos Salzedo, harpist, who played his own symphonic poem, Enchanted Isles, and Elizabeth Santagano, soprano, who sang aria from Iphigenie and Tauride, Gluck; By the Open Window, Tchaikowsky, and She Loves Me, by Medtner. Both soloists were the recipients of much applause. The orchestral numbers were the overture to the opera, La Gazza Ladra, Rossini; ballet suite, Sylvia, and march, Belle Isle, Kolar. Victor Kolar conducted all three concerts.

The fifth and last concert of the series for young people was given at Orchestra Hall, March 20. The subject was Representative Americans. Edith M. Rhett's gave the explanatory talk illustrated with lantern slides and Victor Kolar conducted the orchestra.

The superb rendition of the Passion according to St. Matthew, given at Orchestra Hall, March 30, was a high light in the history of the Symphony Association. While this colossal work of Bach's has been given several times in the city, notably by the choristers of St. Paul's Cathedral and the Ypsilanti Normal Choir, yet there has never been such a massing of forces as was in evidence at this time: the large symphony choir trained by Victor Kolar; a choir of sixty or seventy boys from Christ church, trained by Beecher Aldrich, the combined Madrigal and Orpheus Clubs, trained by Charles Frederic Morse; the organ presided over by Chandler Goldthwaite, the piano played by Mr. Gabrilowitsch, together with five soloists of distinction made up the ensemble. In a few well chosen words Mr. Gabrilowitsch gave a brief explanation of the work and its history and asked that the audience refrain from applause. As all had been requested not to wear bright colors a religious atmosphere was created. More eloquent than any applause were the sighs of appreciation that swept over the house after the poignant beauty of the numbers. Richard Crooks, as Narrator, sang this taxing role with splendid feeling and religious fervor. Reinald Werrenrath sang the words of Christ with an appealing dignity and majesty, while Charles T. Tittman sang the various utterances of Judas, Peter and the high priest with skilful artistry. Jeannette Vreeland and Nevada Van der Veer sang their recitatives and arias with appealing beauty and pathos of tone. The Symphony Choir has made great strides in its work and has developed into a strong choral body in which Detroit may justly take pride. The boys acquitted themselves admirably in the short chorus that fell to them. The chorales were sung by the Madrigal and Orpheus Clubs stationed in the gallery, and their unaccompanied voices floated over the auditorium in an ethereal manner most effective. The orchestra supplemented by the organ gave colorful musical background for the voices. The piano was especially constructed to imitate the clavicembalo of Bach's time and was used in the recitatives. The gathering of all these forces and welding them into a perfect ensemble was the great task of Mr. Gabrilowitsch most nobly fulfilled. That the rendition of this musical setting of the world's great tragedy made a deep impression was shown by the audience which at the close dispersed quietly as though leaving a religious edifice.

March 15, the Civic Music Association presented Martinelli in recital at Orchestra Hall. He was in splendid form and given a warm welcome. He was assisted by Flora Greenfield, soprano, and Salvatore Fucito, accompanist.

The Tuesday Musicales is congratulating itself on the fact that on March 30 it presented for the first time to Detroit Myra Hess, pianist, thus adding another name to the long list of distinguished artists introduced to the city for the first time by the club which for the forty years has spon-

sored the best in music in Detroit. It is needless to say that Miss Hess delighted her audience, her Bach was impeccable, her Schumann delightful, her Brahms filled with glowing life and beauty, her Debussy ethereal and her deFalla filled with virility and fire. She was recalled several times after each group and added three encores to the program. A subscription luncheon was given for her at the Detroit Athletic Club after the concert. Mrs. Gabrilowitsch and Miss Friedberg were also guests at the luncheon. J. M. S.

**Gunn School Introducing the Daily Voice Lesson**

Noting the astonishing progress made by the students who try out the practical and relatively inexpensive plan which Glenn Dillard Gunn, president of the Gunn School, Chicago, has been recommending for the past six months, Mr. Gunn was asked what moved him to introduce this exclusively European method in Chicago. He referred the question to Albert Borroff, a member of the Gunn School vocal faculty: "A great operatic artist, in an informal talk," said Mr. Borroff, "told me many years ago that the only real way to study singing was to have daily voice lessons of fifteen to thirty minutes' duration."

In his characteristically terse manner, Mr. Borroff continued: "You can put nothing into the throat; what goes in the head comes out of the neck. When I was a student, I knew that if in a lesson I got one idea that I could understand and put into practise I was doing pretty well. Following this thought, the question answers itself. One idea per day is better than six in one day. Vocal pupils often come with faults and strange ideas of singing. The earnest teacher tries to correct them. Sometimes a fault is given to correct a fault. If the time between lessons is too long, the benefits sought for act backwards. If the pupils came every day no such thing would happen and quicker and surer results would be obtained. The question of expense is a very vital one, too. This can be met by the teacher and pupil getting together, talking the matter over in plain words, and I have in most cases been able to arrange matters so that both sides are satisfied. The daily lesson is a big step forward; it is done in every school of learning, and certainly should be encouraged in music schools. A singing lesson should be a time of mental, vocal refreshment. The wise teacher knows that the only sure way for progress is by right ideas put into practise, and the oftener the pupil gets them the better."

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# **INFORMATION BUREAU** REPLIES TO INQUIRERS

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## PHONOGRAPH RECORDS

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The majority of these artists made records for the Victor Talking Machine Company. You will find records by them in the Victor catalogue, also in the Columbia and Edison catalogues.

## DUPLICATE OPERA TITLES

"Will you be kind enough to inform me if there are two operas by the name of Barber of Seville, and if so whether there are other operas whose names are duplicated? It seems rather stupid to duplicate the names of operas, or plays, for there must be a constant misunderstanding of which one is meant."

There are two operas called Barber of Seville, the first one written by Paisiello, 1741-1815. This was coldly received when first produced but ended by becoming such a favorite with the Italians that when Rossini's opera of the same name was produced in 1815, the Italians refused to give him a hearing, so greatly did they resent anyone writing an opera on the same subject. Rossini's opera was produced in Rome under the name of Almaviva but was a failure the first night—With the second night the tide changed and it is now one of the few Rossini works that have survived to the present day.

There are quite a number of other examples of a title being used two or even three times, as in the case of Faust. Spohr's Faust was produced in 1818 with the result that he is sometimes called the founder of the romantic school, having preceded Weber with Der Freischütz about three years. Then came Berlioz with his Damnation of Faust, variously alluded to as an oratorio and cantata, but still registered in the book of operas. Then came, in 1859, the Faust we all know, written by Gounod, marking the height of his career according to critics and other authorities.

Lulli, 1633-1687, wrote the opera Alceste, and the same title was used by Gluck in 1767, although his opera was not produced in Paris until 1776. The operas, Bohème, are both by Italians. Puccini scored a great success with his in 1896 while Leoncavallo the following year achieved a decided success with one of the same name. Nicolo, 1777-1818, wrote Cendrillon, while in 1899 that was the title selected by Massenet for an opera that pleased the Parisians. It was in 1885 that Massenet wrote Le Cid, and Cornelius at his death (1874) left a posthumous work with the same title. Goldmark, in 1896, used the famous story by Charles Dickens, The Cricket on the Hearth, and in 1907 it was reported that Sir Alexander Mackenzie was about completing an opera with the same subject for a title.

In 1597 the opera Daphne, by Peri, was privately performed, while the so-called first German opera, produced in 1627, was also Daphne, with the same libretto as that used by Peri thirty years previously. Mendelssohn (1809-1847) had an unfinished opera, Lorelei, written in his youth, while the Lorelei of Catalani, written in 1890, is still occasionally performed. Puccini wrote an opera, Manon Lescaut in 1893, and Massenet had preceded him with Manon in 1884. The opera Moses, by Rossini, was performed as early as 1833, while Rubinstein's opera Moses, supposed to represent a new form of art, was not produced until after his death.

It was in 1608 that Monteverde's opera Orfeo was brought out and the score of it still remains in existence. Gluck, in 1762, produced his work, Orfeo ed Euridice, which at once placed him "at the head of all living operatic composers," and laid the foundation of the modern school of opera. Under the title of Salome, Massenet's opera of Herodiade, written in 1881, was performed in London in 1904. Strauss wrote a Salome in 1906, that succeeded in Europe but was withdrawn in New York after a single performance. The operas of Tom Jones, are two in number, the first one by Philidor, 1726-1797. It is said that Tom Jones was one of the best of his works, but none of his operas are heard now. One-hundred and eighty-one years later, Edward German, an English composer, used the title of Tom Jones for an opera. Sir Charles Stanford in 1884 and Reginald de Koven in 1917 took The Canterbury Pilgrims for their theme.

There are undoubtedly many other cases of duplications of titles.

## Mr. and Mrs. William A. Taylor Entertain

The beautiful studio of the William Knabe Company, at 437 Fifth Avenue, was the background for a dance and musicale which was given on Sunday evening, April 11, by Mr. and Mrs. William A. Taylor and Nannine V. Joseph. Over three hundred guests were present, many of them foremost in the ranks of the musical and literary world. The dance music was furnished by a Ben Bernie Orchestra and, interspersed, were many delightful numbers which included Cooper Lawley singing some negro spirituals; exhibition dances by Kirkland S. Prince and Edna Malone. Muriel Pollack, that clever young composer-dancer, in her inimitable way gave a group of her own songs and to the accompaniment of a Knabe-Ampico she played a duet with herself, as she has made a number of records for this instrument. This was followed by a group of Irish songs sung by John Carrol with Lou Olp (Mrs. William A. Taylor) at the piano. After the informal musical program a buffet supper was served and the dancing continued.

Among those present were: Samuel Hopkins Adams, Paul Althouse, Cecil Arden, Gladys Axman, Howard Barlow, Edythe Baker, Roberta Beatty, Carolyn Beebe, Bertha Brainard, Heyward Broun and Ruth Hale, John Carroll, Penelope Davies, Vaughn De Leath and Livingston Geer, Yvonne De Treville, Gretchen Dick, Vyvyan Donner, Ermengarde Eberle, John Farrar, Mr. and Mrs. Edwin Franko

Goldman, Jane Grant, Muriel Pollock, Hilda Gelling, Mr. and Mrs. Fred. Gunster, Mr. and Mrs. Richard Hale, Mr. and Mrs. Harvey Hindermeyer, Anne Stratton, Rosalie Housman, Louise Hunter, Mr. and Mrs. Eric Huneker, Edward Johnson, Mr. and Mrs. Sergei Klubansky, Eastwood Lane, Lilian Laufferty, James Wolfe, Mr. and Mrs. Cooper Lawley, Estelle Liebling, Leonard Liebling, Mr. and Mrs. Eugene Lockhart, Beulah and Mabel Livingston, Anita Loos and John Emerson, Carroll McComas, Augusta Gloria Marks, George Martin, Greta Masson, Mr. and Mrs. John Modjeski, Ann Morrison, Florence Nash, Mr. and Mrs. Geoffrey O'Hara, Mr. and Mrs. Berthold Neuer and Miss Neuer, Harry Osgood, Paul Parks, Cecil Owen, Kirkland Prince, George Reimherr, Marjorie Ketrick, Viola Brothers Shore, Rhea Silberta, William Simmons, Dr. and Mrs. Sigmund Spaeth, Harry Speir, Mr. and Mrs. Earle Tuckerman, Josephine Vila, Albertine Randall Wheelan, Blanche Yurka, Ralph Ingersoll, Charlotte Lund, Fay Foster and Gordon Johnstone.

## READING, PA.

READING, PA.—The most successful season in the history of the Reading Symphony Orchestra closed March 14, with a concert in the Rajah Theater. The program (orchestral) was made up of works well known to concert-goers, and included the overture to the Marriage of Figaro, Mozart; Saint-Saëns' Danse Macabre, and Tchaikovsky's Solennelle 1812. The soloist, Elly Ney, played Beethoven's Emperor concerto with the orchestra, and a group of Chopin pieces familiar to all and was well received. The playing of the orchestra was on a higher level of performance than in past seasons, and those who have been interested in its establishment on a permanently stable basis have cause to feel encouraged that their work has not been without fruit. Walter Pfeiffer, musical director of the orchestra, who has worked untiringly for its advancement in the face of many obstacles during the several seasons of his directorship, merits praise for his energy in behalf of and his fidelity to the interests of the Reading Orchestral Association.

Rarely has an audience in this city during an orchestral performance, given such manifest proofs of its whole hearted enthusiasm and intelligent appreciation as was offered by the audience that filled the Strand Theater, March 11, when Furtwaengler and the Philharmonic Orchestra appeared in the last of the Haage concerts for the present season. It was an extraordinary event musically, and one that those present will treasure in their memories as one of the most impressive musical demonstrations in years. The musical environments were such as contributed to an orchestral performance of consummate finish, imposing dignity and exquisite beauty. The orchestral numbers were familiar and in their interpretation, in the clarity and beauty of their delivery, and in their superb virtuosity, the commanding personality and profound musicianship of Furtwaengler were outstanding features of the concert. The program included Beethoven's Egmont overture, Strauss' Till Eulenspiegel's Merry Pranks, and Tchaikovsky's symphony No. 6 (the Pathetic) in B minor. These works were played with a superlative artistry and flawless technic that brought forth whirlwinds of applause at the close of each number.

W. W. B.

## VERDI, THE HOME LOVER

(Continued from page 6.)

tempted here and the only thing suggestive of work was in the garden: a reproduction of the Grotto of the Temple of Vulcan in Aida. This is built by the shore of a small artificial pond lined with statues. A rustic bridge crosses it. Virginia creeper, ivy, lilac, morning-glories all but hid the entrance to the grotto. The gardener asked if I would enter, and I did. On the inside there were subterranean passages. Sharp rocks and queer stone formations hung perilously from above. Soon I had had enough, and was ready to return, when the gardener said we could not go out the way we had come in, but must keep going and climb out on the opposite side. The bright, hot air and sun were grateful! We were in a new and lovely part of the garden on a little hill top, and here close beside a white marble column which bore a bust of the composer was a small broken collar all covered by ivy growth. I pushed aside the vine and read, "To a true friend; my Dog." The whole quiet atmosphere was sad and terribly lonely.

## INSIDE THE VILLA

Inside, the Villa Agatha seemed to be as quiet as the garden. Though I was told Signora Carrara had five children, either they were not at home or were all grown up, for I neither saw nor heard any signs of life. In the broad entrance hall of the Villa hangs a picture of the plain birth house, which I was soon to visit in Roncole. Opening off this hall there is a sumptuous bed room hung in yellow satin and rich lace and in it a little bed, so small it looked like that of a child. Verdi was a very short man. There are also his piano, a photograph of Adelina Patti in a frame of gold and turquoises ("To the Master: Devotedly, Adelina Patti"); a large desk, a quaint wood-carved figure of the laughing Falstaff, a lounge by the window, where Verdi loved to lie and watch the sunsets, and, on a table nearby, a photograph of Verdi with a lady by his side, his arm about her waist, strolling in the Avenue of the Cypresses.

"Is that Theresa Stolz?" I inquired, and saw at once that I had made a mistake. The gardener reluctantly replied "Yes," but it was plain that he was annoyed at the question concerning this singer who had come into Verdi's life in his old age after the death of his beloved wife, Josephine Strepponi. In Theresa Stolz he had found a friend and charming companion who was with him to the last, and when his dead body, together with that of his wife, was laid in the Crypt of the House of Rest for Musicians in Milan, it was her voice which sang their Requiem. I went out of the villa into the noonday sun, past a small garden chapel where Verdi worshipped, and left the Villa St. Agatha with the feeling in my heart that this was a place about which hung only airs of solitude, of grandeur, and of sad silence.

(To be continued)

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## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The eleventh pair of symphony concerts, given by the Philharmonic Orchestra under Walter Henry Rothwell, occurred March 12 and 13 in the Philharmonic Auditorium. The program was of unusual interest. Opening with Handel's Concerto Grosso (arranged by Felix Mottl), which was given for the first time in Los Angeles, the Oreste de Rubertis work, Fior di Lotto, Leggenda Indiana, was played from manuscript and was given its first American performance. This was the symphonic poem with which the composer's contest at Bologna was won in 1918. It was inspired by Sienkiewicz's poem, The Legend of the Lotus Flower, which a nephew of the composer, who is in the French horn section of the Philharmonic Orchestra, Vincent de Rubertis, translated into English prose for the program notes. The score calls for a tenor solo which was sung by Wynne Bullock. The second half of the program opened with Smetana's overture to The Bartered Bride, given for the first time in Los Angeles; followed by Mahler's adagio from symphony No. 5 and closing with Wagner's Tannhäuser overture. March 6, the Russian Art Club gave the second orchestra concert of its series, under the excellent baton of Modest Altschuler. The house was packed with music lovers and students. The program, entirely Slavic was interesting and finely balanced. The chief interest centered around Scriabin's Prometheus, which was produced with a specially constructed colored light keyboard, the new Tasiera per Luce, operated by Dr. Alexis Kall, president of the club, who made a short explanatory speech before the number. Rachmaninoff's Isle of Death was another point of interest; also Gliere's Ilja Mouroumetz the Konyus Child Life Suite. Massinoff, Russian poet, recited three of his poems to orchestral accompaniment of music written by Modest Altschuler. The entire program was received with great enthusiasm.

The tenth "Pop" concert by the Philharmonic Orchestra, at the Philharmonic Auditorium, had Stella De Mette, mezzo-soprano, of the San Carlo Opera Company, as soloist. Miss De Mette sang delightfully Nobile Signor Salute from the Huguenots, Meyerbeer, and Elizabeth's Prayer from Tannhäuser. The orchestra played the Wedding March from the Mid-summer Night's Dream, Mendelssohn; Variations on a theme (Hayden) by Brahms, and a Mozart Minuet.

Adolph Tandler and his Little Symphony gave, March 6, at the Biltmore Music Room, one of the best programs of the season, including Arthur Bliss' Rhapsody for the Flute, English horn, two voices (tenor and soprano) and string quartet. The singers were Charles King and Lenore Frey, coached by Otto Morando. Albert Roussel's Feast of the Spider, Corelli's La Folia, in which Calmon Luboviski, violinist, played the solo and was insistently applauded, and Fredericksen's Norrecono Suite completed the program.

John McCormack gave three concerts under the Behymer management at the Philharmonic Auditorium to sold-out houses the first week in March.

Germaine Schnitzer presented the first of a series of three piano recitals in Chickering Hall, March 3, giving a Weber-Schubert program. Mme. Schnitzer brought to her splendid program a flawless technique and a masterly interpretation. The Schubert Wander Fantasie in F major brought an enthusiastic ovation and several encores.

Will Garroway, pianist, and Calmon Luboviski gave a joint recital, March 3, at Barker Brothers' new Auditorium. The house was sold out and many were turned away.

The New Era Singers gave their first concert of the season at the Music Arts Auditorium, March 5. The Tone-weavers Trio appeared with them.

Joseph Fogel, a young pianist who has just returned from Europe where he has been studying for several years, gave a fine program at the Philharmonic Auditorium, March 8.

Helena Lewyn, pianist, and Sol Cohen, violinist, gave the last of their Sonata recitals at the Friday Morning Club House, March 9.

St. John's Church gave the Thomas Adams cantata, The Story of Calvary, under Roland Diggle, March 8.

Gloria Mayne presented Anna Spicer Range, soprano, at the Y. W. C. A. Auditorium in modern French songs and Negro Spirituals.

John Clair Monteith presented his artist-pupil, Janice Newberger, soprano, in a musicale on March 7. He also presented Montague Sha, reader; Maurice Waugh, tenor; Gabriel Ravenelle, pantomimist; Janice Newberger, soprano,

Sol Cohen, violinist; Don Blanding, writer and poet from Honolulu; Sue Kenny, pianist, and Alma Real in a program recently.

The orchestra of the First Methodist Church, consisting of thirty pieces under the direction of Irving Ulmer, gave a concert on March 9.

Homer Simmons, pianist and composer, and Ruth Bowes, mezzo-soprano, appeared on March 7 at the Ambassador Hotel Theater, giving a program of Mr. Simmons' compositions.

The Tucson Arizona Symphony Orchestra gave a program of Homer Grunn's compositions recently.

Louis Graveure, baritone, will return to Los Angeles this summer for his third masterclass.

Paolo Gallico, piano teacher, returns to the Olga Steeb School, June 1.

The Italian Dramatic Club scored a hit in Scampolo at the Gamut Club, March 4.

The Los Angeles Symphony Club is in its sixth season. Founded by Ilya Bronson, it has for its purpose the giving of symphony practice to skillful but inexperienced players. John Steele is appearing at the New Orpheum. B. L. H.

## PORTLAND, ORE.

PORTLAND, ORE.—John McCormack, tenor, brought here by Steers & Coman, drew a capacity audience to the Public Auditorium on March 25. The management was forced to open all the wings of the huge structure. 600 music lovers sat on the stage and hundreds were turned away at the box-office. Mr. McCormack, who was given a royal reception, had the assistance of Lauri Kennedy, cellist, and Edwin Schneider, accompanist.

On March 22, at its second concert of its second season, the Portland Junior Symphony Orchestra (eighty school children) played Schubert's Unfinished Symphony, Tschai-kowsky's Nutcracker suite and Saint-Saens' Dance Macabre. Jane Hamer Kanzler, pianist, supported by the orchestra, was heard in the first movement of Grieg's concerto in A minor. The pianist, who is fifteen, won high honors. No professional musicians assisted. Conductor Jacques Gersh-kovitch is doing wonderful work with the orchestra, which has a complete instrumentation. The concert, which took place in the Public Auditorium, brought out a huge crowd.

The Men's and Girls' Glee Clubs of the University of Oregon, John Stark Evans, director, and the University Orchestra, Rex Underwood, director, presented a fine program in the Public Auditorium, March 24. Soloists were Roy Bryson, tenor; Eugene Carr, baritone; Delbert Moore, violinist; Lora Teschner, cellist, and Nina Warnock, violinist. There was much applause.

At a recent meeting of the MacDowell Club, the Taglieri Quartet sang Charles Wakefield Cadman's song cycle, In the Morning of the Year. Members of the quartet are Marion Bennett Duva, soprano; Iris Martenson Oakley, contralto; Arthur Johnson, tenor, and Miles Burleigh, basso. This capable organization is named in honor of Gio Tyler Taglieri, local vocal pedagogue.

Under the direction of the Norwegian Federation, Per Bolstad, violinist, gave an excellent recital in the Pythian Temple, March 13. Elna Sundby was at the piano.

Henry Joseph Arcand, pianist, artist pupil of Lucien E. Becker, was enthusiastically greeted in recital at the Woman's Club House on March 22.

Twenty-eight piano students of the Becker Conservatory were heard by an appreciative audience, March 15.

With Willem Van Hoogstraten conducting, the Portland Symphony Orchestra, after a busy winter, gave the final concert of its fifteenth consecutive season, on March 8, at the Public Auditorium. First came Richard Strauss' tone poem, Don Juan. Ignaz Friedman, solo pianist, was heard in the second number—Tschai-kowsky's concerto for piano and orchestra, No. 1. Mr. Friedman scored a veritable triumph. After the concerto, the orchestra played Beethoven's seventh symphony and closed the program. Again a sold-out house greeted Mr. van Hoogstraten, who won storms of applause. Thanks to Conductor van Hoogstraten, Portland has gone symphony-mad. This was his first year with the orchestra. Next season the orchestra will give sixteen concerts. Mr. van Hoogstraten, who has been re-engaged for two seasons, is leaving for New York City where he will conduct the summer concerts of the New York Philharmonic Orchestra. The increasing support of the Portland Symphony Orchestra is due in no small measure to the efforts of Mrs. M. Donald Spencer, business manager. Recently the members of the orchestra presented to Conductor van Hoogstraten a gold watch, suitably engraved.

Myra Mortimer's beautiful voice was heard in the Public Auditorium, much to the profit and delight of an audience of considerable size. The contralto, who appeared under the management of Steers and Coman, deserved the raptur-

ous applause of her auditors. Coenraad V. Bos' solos and accompaniments also were keenly enjoyed.

At a recent meeting of the Fine Arts Club, Frederick Starke, solo oboist of the Portland Symphony Orchestra, spoke on Fifty Years as a Musician. He paid a fine tribute to Willem van Hoogstraten, conductor. For twenty-one years Mr. Starke was a member of the Chicago Symphony Orchestra. George E. Jeffery, president of the club, presided at the meeting. J. R. O.

## LONG BEACH, CAL.

LONG BEACH, CAL.—John McCormack, assisted by Edwin Schneider, pianist, and Lauri Kennedy, cellist, appeared under the auspices of the Long Beach Philharmonic Course at the Municipal Auditorium, February 26, in a popular concert program, containing many new numbers which were received with interest.

The Norma Gould Dancers appeared on March 16 at the Virginia Hotel salon, under the auspices of the Seven Arts Society of Long Beach, in a well rounded program. Some thirteen small dances arranged by Miss Gould were presented by the Dancers. M. T. H.

## NEW HAVEN, CONN.

NEW HAVEN, CONN.—A fine program was well played at the concert of the New Haven Symphony Orchestra, February 21. The outstanding feature was the Cathedral Prelude for organ and orchestra written by Dean David Stanley Smith, and rendered for the first time—the organ being played by Prof. Harry Jepson.

On February 11 the Yale School of Music, under the management of Rudolph Steinert, presented the fourth concert of the season at Woolsey Hall. The artists were Yolanda Mero, pianist, and Jacques Thibaud, violinist, assisted by Jules Goddard, pianist.

At Sprague Hall, February 13, a concert was given by the Ribanpierre Quartet of Cleveland. The quartet consists of Andre de Ribanpierre, first violin; Charlotte de Muth Williams, second violin; Quincy Porter, viola, and Rebecca Haight, cello, and was assisted by Rosalind Simonds, pianist.

On February 14 Prof. Harry Jepson, Yale University organist, gave the third of his series of Sunday organ recitals on the Newberry organ in Woolsey Hall.

The third Whiting recital was given on February 15 at Sprague Hall. Mr. Whiting, at the piano, was assisted by Wolfe Wolfensohn, violin, and Emmeran Steeber, cello.

A morning musicale was presented at the Nathan Hale Inn, February 15, by Hildgarde Nash Donaldson, violinist, and Ralph Linsley.

A recital of much interest was given on February 18 by Ralph Linsley, pianist, and Robert Doellner, violinist, under the auspices of the New Haven Woman's Club. Mr. Linsley and Mr. Doellner were prize winners at the Young Artist's Concert last year.

At the meeting of the Eve Lear Chapter D. A. R., held at the home of Mrs. William Lyon Phelps, February 16, Grace Walker Nichols, accompanied by Antoinette Brett Farnham, gave a program of songs. The songs were well chosen and sung with much charm.

A program of English church music of the sixteenth and Seventeenth Centuries was given on February 28 by the Center Church Quartet. Byrd's Cradle Song was exquisitely sung by May Loveridge Robbins, soprano, and an Evening Hymn of Purcell's, sung by Forace Smith, was a feature. Two groups of old English organ music was ably played by Pauline Voorhees. M. B. K.

## Berlin Orchestra Association Protests Against Conditions

BERLIN.—The National German Orchestra Association has sent in a resolution to the head of the German Associated Theaters demanding that the members of all theater orchestras in state and municipal theaters should have the standing of government officials and be entitled to a pension. At the same time, they protested against the withdrawal of pensions in Mannheim, Heidelberg, Coburg, Mainz, Schwerin, and in Thuringen. They claim that this has caused the much deplored lack of young players. C. H. T.

## Brahm Van Den Berg Dead

Brahm Van Den Berg, pianist, composer and conductor, died at Los Angeles on April 5 of a cerebral stroke. He was born in Holland and began his career there as a child prodigy of the piano. Most of his life was spent in America, and he was well known in the East before he moved to California. He is survived by a widow and four children.

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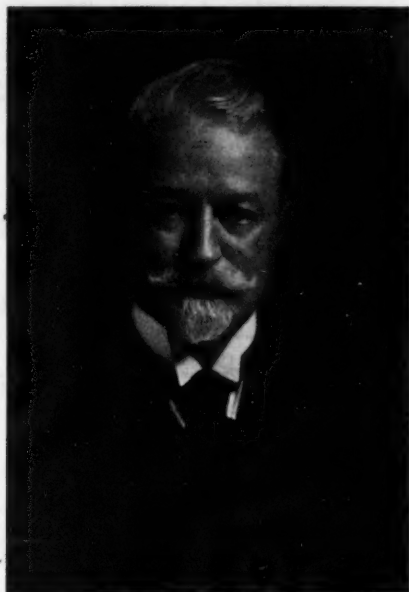
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### Meriden Summer School Activities

Donald Pirnie, baritone, who has recently come to New York but who is already well known in his native New England, was one of the soloists at St. Bartholomew's Church when the annual presentation of Bach's Passion according to St. Matthew was given on March 31. He has been singing in the more prominent of the New York churches this winter and is director of the Greenwich (Conn.) Choral Society.



STEPHEN TOWNSEND,

choral director of the Society of Friends of Music, who will be associated with Donald Pirnie in the Meriden, N. H., Summer School of Music and Dramatics. (Photo © Bachrach.)

He is also director of the Meriden (N. H.) Summer School of Music and Dramatics—half way between Windsor Vermont and Dartmouth College, in a village with the old-time charm which the photographs of Wallace Nutting suggest. The location of the school has brought it many pupils since it was established by Mr. Pirnie. Associated with him in voice instruction is his own teacher, Stephen Townsend,

choral director of the Friends of Music Society in New York, whose work in that organization has been such an outstanding factor in its success.

The school has the use of two adjoining properties for the season, the Town Hall, with its view of sloping valley-lands and the distant Mt. Ascutney, and the Bird Sanctuary Park. In the Bird Sanctuary is an open-air theater which is said by many to be the most beautiful in America. Percy Mackay wrote "Sanctuary" for its formal opening, and the late President Wilson was among the distinguished guests who came to Meriden for its first presentation. The school gives frequent plays here under the direction of Alice Mansur, of Cedar Crest College, Allentown, Pa., and on Friday afternoons has the privilege of hearing Mr. Pirnie in the weekly recitals which he gives in the Town Hall. Instruction in piano is given by eminent instructors, with courses both in theory and practice.

### HONEGGER HONORED IN PARIS

PARIS.—Few composers can boast so easy a road to success, so complete an appreciation, as Arthur Honegger, in whose honor a Honegger evening has just been given at the Opéra.

Greeted at his début as an eccentric, the bolts of thunder fell about him, but he remained unhurt. He never attempted to pose as a great pioneer; he has not tried to be original nor shocking. He has continued his work because the necessity to create was in him, and it is this quiet confidence which has won him a place among the first. At this concert—one of the most important of the season—the composer conducted his own works, which included Pacific 231, the Concertino, Cantique de Pâques, and the Roi David. An excellent group of artists helped to make the evening a musical delight; among them were Mme. Gabrielle Gills and M. Jouatte. The Art Choral de Paris group furnished the choral numbers.

The symphony orchestra performed several new works this week. At the Concerts Colonne Pierné presented an Andante et Variations by H. Oswald, ex-director of the Conservatory at Rio de Janeiro and professor of piano. The music is classic in style and shows excellent construction and profound knowledge. The piano solo was played by young Maria Antonio di Castro, one of Philippe's most brilliant pupils of recent years.

At the Châtelet, fragments of the first act of Lara, an opera based on the famous poem by Lord Byron, and music by Armand Marsick, director of the Conservatory of Bilbao, was warmly received. The baritone Dufranne sang the vocal part, which is reminiscent of Wagner. N. de B.

### G. A. Baldini Opens Managerial Offices

G. A. Baldini has resigned as treasurer of the Art Concert Service, Inc., to head his own concert bureau under the name of Concert Management Baldini & Engelhardt, with



PAULA FIRE,

who will present the following program at her song recital in Aeolian Hall, New York, on Thursday evening, April 20: Alleluja, and Porci Amor and Non So Più, from The Marriage of Figaro, Mozart; Be Not Troubled, Be Not Sad, Bach; Adelaide, Beethoven; Die Forelle and Die Neugierige, Schubert; Vergebliches Ständchen and Meine Liebe ist Grün, Brahms; Amor que vens-tu de moi? Lully; Dans La Plaine, Widor; Chère Nuit, Bachelet; In the Silence of the Night, Rachmaninoff; Where Corals Lie, Elgar; In a Myrtle Shade, Griffes, and Do Not Go My Love, Hageman. Miss Fire is from the New York studio of Esperanza Garrigue. (Photo by William Dobkin.)

offices in the Steinway Hall. The new Bureau announces the following artists under its exclusive management as a partial list for the season 1926-1927: Paul Roca, eminent Dutch pianist and composer; Bruce Benjamin, American tenor; Nadia Reisenberg, Russian pianist, and the Goldman Band. The Bureau will make further announcement later of other artists with whom it is negotiating.

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Mark Strand Theater was opened twelve years ago this week, and during that entire time Carl Edouarde has been conductor of the orchestra. A special program is being offered to celebrate both anniversaries.

The Inter-Theater Arts, Inc., is producing Cherry Pie, at the Cherry Lane Playhouse. This revue has been compiled and staged by Harry Wagstaff Gribble, who, it will be remembered, wrote The March Hare, a clever comedy.

## THE CAPITOL

Kiki reigned supreme at the Capitol last week and drew a capacity audience. In honor of Easter the intermezzo from Cavalleria Rusticana was played by the orchestra under David Mendoza's baton. The lovely music was rendered with a matured beauty of tone and sincere conception by these splendid musicians and their gifted leader. It was small wonder that the applause was thunderous. Louise Loring and Carlo Ferretti brought excellent and thoroughly capable voices to the singing of the II Signore vi Manda duet from this same opera. As a prologue to the picture, a colorful unit, Carnival Montmartre, was presented by the Capitol Ballet Corps. Doris Niles, with Dan McCarthy, was at her best in Danse Apache. This little dancer is always interesting and vivid in her portrayals and is a great favorite of Capitol patrons. Vlasta Maslova, Russian ballerina, with Bayard Rauth and Alice Wynne, danced Flirtation Polka and was warmly received. The Capitol Magazine and Melchiorre Mauro-Cotone's organ contribution concluded the program.

## THE RIVOLI

The features at the Rivoli continued to draw capacity audiences all during last week, as has been customary ever since the "new" Rivoli opened its doors. The stellar attraction was an elaborate musical fantasy staged by Gus Edwards, Kids in Kandyland. As its title indicates, this was a highly imaginative "trip to Kandyland" where lollypops grow on peppermint candy-stick trees. The costumes were in keeping, with especially appropriate effects in some of the specialties, the dance of "Marshmallow Mary," "Peppermintie's Pep Dance," and the final "Parade of the Lolly Pops" by the entire company.

Other musical features were offered by the Chantal Sisters, at two pianos, combined with a novelty dance act; a scenic overture "Scotch Rhapsodie," with the Rivoli Orchestra playing familiar Scottish airs as a setting for a screen presentation of the action of the songs, and Harold Ramsay at the Rivoli organ playing "After I Say I'm Sorry". The picture was The Blind Goddess, with Jack Holt, Ernest Torrance, Esther Ralston, and Louise Dresser. The photodrama was a serious exposition of the administration of justice, leavened with a bit of human comedy and love interest.

## THE MARK STRAND

The musical program at the Mark Strand last week occupied little prominence because of the feature picture, The Sea Beast, starring John Barrymore. The crowds, almost storming the house all week, wanted to see the great Barrymore—no question about that. And yet the playing of the Symphony Orchestra, under Carl Edouarde; the Strand Male Quartet, in appropriate sea songs, and John Hammond's organ solo (Rachmaninoff's C Sharp Minor Prelude) were added offerings that aroused no little interest and enthusiastic applause. The whole program was extraordinarily good and well worth seeing. The Strand orchestra is one of the best to be heard at the Broadway movie houses, and, needless to say, the quartet has become a very popular feature, as it deserves to be.

## THE RIALTO

The program for the week of April 4 at the Rialto opened with an overture which comprised a selection, Tunes of the Day, which was artistically and brilliantly rendered by the orchestra under the direction of Maximilian Pilzer. This was followed by the Rialto Cinemaevents, and an organ selection entitled I Won't Go Home Tonight, by the organist, Hy C. Geis, which was thoroughly enjoyed by all. Sons of

## WHERE THEY ARE TO BE

As Announced

ARMSTRONG, FRANCIS J.—May 11, London, Eng.  
ALTHOUSE, PAUL—October 4, Los Angeles, Cal.  
BARBOUR, EVELYN—April 28, Boston, Mass.  
DAVIS, ERNEST—April 29, Wooster, Ohio.  
DIAZ, RAFAEL—April 22, Jefferson City, Mo.  
ELLERMAN, AMY—April 26, Paterson, N. J.  
JOLLE, NORMAN—April 23, Waterbury, Conn.; 28, Greensboro, N. C.; May 3-5, Utica, N. Y.; 6, Columbia University Chorus; 18, Oberlin, Ohio; 19, Jackson, Mich.; 22, Westchester, N. Y.; 24, Holyoke, Mass.; 25, Schenectady, N. Y.  
LEWIS, MARY—May 11, Norfolk, Va.  
LIERLING, GEORGE—April 27, Minot, N. D.  
MAIER, GUY-PATTISON, LEE—April 27, Cincinnati, Ohio.  
MAIER, GUY—April 29, Greensboro, N. C.  
NAGELLE, CHARLES—April 22, Jefferson City, Mo.  
NEV, ELLY—April 24, Wiesbaden, Germany; 30, Stuttgart; May 9-13, Bonn, Germany; May 28-June 2, Heidelberg.  
PATTERSON, IDELLE—April 23, Sweet Briar, Va.  
SWINFORD, JEROME—July 8, Hollywood Bowl.

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the Surf, an educational picture, was interesting. A Prologue entitled For Heaven's Sake, included A Dancer, A Singer, A Policeman, An Entertainer and The Melodians; it was a fine act and much talent was displayed by the various entertainers. This number received an ovation and it was well deserved. The feature picture, For Heaven's Sake, with Harold Lloyd, was the main attraction that filled the house. It was indeed a wonderful production, which caused the audience many laughs throughout the film. The program from start to finish was excellent.

## NEW YORK CONCERT ANNOUNCEMENTS

APRIL 15—Singers Club of New York, evening, Aeolian Hall; Harlem Philharmonic Society, morning, Waldorf-Astoria; National Opera Club, afternoon, Waldorf-Astoria; Katherine Ruth Heyman, piano, afternoon, Art Center.  
APRIL 16—Combined University Choral Clubs of Rutgers College and the New Jersey College for Women, evening, Aeolian Hall; Rosamond Johnson and Taylor Gordon, evening, Town Hall.  
APRIL 17—Granberry School, morning, Carnegie Hall; Oratorio Society, evening, Carnegie Hall; Harvard University Glee Club, evening, Town Hall; Francis Moore and Frederic Warren, afternoon, Steinway Hall.  
APRIL 18—Mischa Elman, violin, afternoon, Carnegie Hall; Young Men's Symphony Orchestra, afternoon, Aeolian Hall; Boris Levenson, composition recital, evening, Little Theater.  
APRIL 19—Maria Verda, song, evening, Aeolian Hall.  
APRIL 20—Paula Fire, song, evening, Aeolian Hall; Lenox String Quartet and Ossip Gabrilowitch, evening, Town Hall; Sophie Braslau and Efrem Zimbalist, afternoon, Hotel Roosevelt; Rubinstein Club, evening, Waldorf-Astoria.  
APRIL 22—Lucine Finch, "Her Mammy's Stories," evening, Art Center; Virgil Piano Conservatory Artist Pupils, evening, Rumford Hall; Evelyn Chelborg, song, evening, Chickering Hall.  
APRIL 23—Fordham University Glee Club, evening, Aeolian Hall.  
APRIL 24—Elizabeth Quail, pupils' recital, evening, Steinway Hall; Florizel Von Reuter, violin, afternoon, Aeolian Hall; Bauer-Gabrilowitch two-piano recital, evening, Carnegie Hall.  
APRIL 27—Hans Mers, song, evening, Chickering Hall; Harold Samuel, piano, evening, Town Hall.

## Aschenfelder Reception and Dance

Giuseppe Bamboschek was guest of honor at a reception and dance at the studios of Louis Aschenfelder, 42 West 69th St., April 10. Among those invited were the following: Leon Rothier, Fritz Scheff, Michael Bohnen, Frank La Forge, Queenie Smith, Rafaela Diaz, Alma Reed, Nanette Guinford, M. de Jari, Lucil Lorpel, Mayo Wadler, Mr. Majewski, Linda Lindahl, Anne Robonne, Mr. Robins, Mme. Slobadskaya, Herma Meneth, Ruth Kemper, Dolores Casinelli, Gordon Soule, Valentina Grant, Eliza Munizaga, Marjorie Leet, Christine Moray, Virginia Beardsley, Grace Angelo, Arthur Keegan, Ruth Watson, Alfred Mirovitch, Jean Wallis, Carolyn Nolte, Marcel Salzinger, Lajos Shuk, Vivian Hart, Louise Keller, Carolyn Thompson, Jay Kaufman, A. J. Powers, Paul Bernard, J. Goutmanovitch, Adelaide de Loca, Constance Hope, Paolo Ananian, Giuseppe di Benedetto, Mr. and Mrs. Eugene Bernstein, Mr. and Mrs. Ignatz Hilsberg, Mr. and Mrs. J. Borisoff, Mr. and Mrs. Mord Gassner, Mr. and Mrs. Fred Shibley, Mr. and Mrs. Arthur Richl, Dr. and Mrs. Fred Nolte.

## Marcella Craft Coming Home

American singers are taking high positions in Germany today. A complete list of those occupying first positions in the opera houses would be astonishing, and it would be well nigh impossible to compile such a list today as so many of

## I SEE THAT—

The tri-cities of Davenport, Rock Island and Moline, Ill., have added to their activities a series of six lecture recitals by the pianist, Rudolph Reuter.  
Mr. and Mrs. William A. Taylor entertained many notables at a reception.  
Rosenkavalier has its first French performance in French. The Saint Cecilia Club celebrated its twenty-sixth birthday on April 6.  
The American Symphony Society is forming an orchestra under the leadership of Arnold Powell, for the furthering of orchestral practice.  
Edwin Franko Goldman has engaged seven Lieblich pupils for his concerts this summer.  
The first performance on a German stage of Purcell's Dido and Aeneas took place in Munster on March 14.  
Lucille Chalfant appeared in a revival of Lucia in Liege and was accorded a veritable ovation.  
Edgar Schofield discusses the come-back of oratorio and believes that radio and talking machines are helping the appreciation of music.  
The Grand Theater of Bordeaux has added another novelty to its list, an opera bouffe by Manuel Roland.  
A sensation was caused in Paris upon the appearance of a woman conductor, Eva Brunelli, directing the Pasdeloup Orchestra.  
The latest gift of Elizabeth Sprague Coolidge is a series of six concerts by the Gordon String Quartet in the Field Museum of Natural Art in Chicago.  
Mary Lewis sang in her home town and was accorded a royal reception.  
The National Harp Convention was held in Los Angeles.  
The Curtis Quartet uses historic instruments valued at high prices.  
The New Grove Street Theater opened its doors to the public with a presentation of Rutland Boughton's music drama, The Immortal Hour, proving the justification of its long run in England.  
The Philadelphia Orchestra presented the premiere performance of Sibelius' seventh symphony.  
A new managerial office has been opened by G. A. Baldini in the Steinway Building.  
The musical life of Amsterdam has been completely monopolized by Stravinsky.  
Felix Weingartner has conducted concerts in Bucharest with notable success.  
Two new works were presented at La Scala, Kovantchina and Le Martyre.  
Walter Damrosch was invited to conduct some symphonic works in Madrid.

## AMUSEMENTS

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**GREATER RIVOLI** BROADWAY at 49th STREET  
Beginning Sunday, April 18th  
**ADOLPHE MENJOU**  
in **"A Social Celebrity"**  
A Paramount Picture  
CAMBRIA'S CHARMING REVUE  
"A Bird Fantasy"

our Smith, Brown and Jones girls and men have adopted German or Italian names.

There is, however, a little group headed by Marcella Craft in Munich who religiously stick to their American names, and acclaim their nationality whenever there is occasion.

Miss Craft—"Unser Fraulein Craft," as she was lovingly greeted recently by the head doorkeeper of the opera as she passed through the gates—will leave for America on April 28, sailing from Bremen on the George Washington. On arrival here she will proceed to the University of Maryland to participate in the Spring Festival and then she will go to Riverside, Cal., to visit her mother. Recitals have been arranged for her on the coast for the end of May, but the entire summer will be spent with her mother and her Riverside friends, the Frank Millers, owners of Mission Inn. The syndicate of twelve who originally sent little "Marcia" east to Boston, contributing a few hundred dollars each, will arrange a special festival in Miss Craft's honor, details of which will be announced later.

Albert Huybrechts of Brussels won the Coolidge prize for a sonata for violin and piano.

Mischa Leon died after an operation for an abscess of the throat.

The Chicago Musical College has almost doubled the amount of the prizes which it offers this year in Fellowships and free scholarships.

Next fall will mark the tenth anniversary of the Children's concerts given by Walter Damrosch.

Anna Fitzu recently sang at the Palace Theater where her piece de resistance was The Prison Scene from Faust, which won her an ovation.

William Geppert claims that there are more musical colleges and conservatories in Chicago than in any other center.

The Carnegie Trust of London is to publish two new works. Maria Jeritza is to appear at the Berlin Opera.

The latest work from the pen of Richard Strauss is a Festival Hymn.

Louise Baer and Sue Lake, pupils of the Florence Ware studios, have been engaged to sing in light opera.

Arthur Middleton has sung The Messiah over one hundred times.

George Lieblich is playing in Minot, N. D., on April 27.

Lazar S. Samoiloff's artist-pupils were heard over two radio stations, April 5 and April 6; the one receiving most applause-cards will receive a prize.

Baroness Katharine Evans von Klenner is expected back from her world tour about this date; the National Opera Club gives a Home Coming Day, April 15.

Helen Thomas, a new soprano, who sang at the Hotel St. Dennis, Atlantic City, in February, has been reengaged, and will also appear at the Plattsburg Festival.

Os-ke-non-ton's Indian Music recital at Town Hall was completely sold out; he has been commanded to appear before the King and Queen of Belgium.

Louise Stallings sang six songs by American composers, all dedicated to her, at her recital, Aeolian Hall, April 7.

Ednah Cook Smith has been engaged as one of the soloists for the Sesquicentennial celebration in Philadelphia.

Reinold Werrenrath will appear as soloist with the People's Chorus at Carnegie Hall on April 27.

A telegram has been received from London recording the fact that Vladimir Shavitch scored a pronounced success as conductor of the ninth regular symphony concert of this season of the London Symphony Orchestra.

Rosalie Heller Klein gave a tea on April 1 for associate members of the New York Matinee Musicale.

Emily Stokes Hagar is appearing in concert on four consecutive days.

Nevada Van der Veer has been engaged by three musical clubs of Greater New York, April 13-15 and 16.

The A. G. O. Estey Scholarship examinations will take place in thirty-seven cities of the United States on May 13-14.



## ACROSS THE COUNTRY

**Athens, Ala.**—An interesting recital was given on March 5 by students of the department of fine arts, Athens College, Frank M. Church, director. It was an all Chopin program and participants were Sara Gay, Theodocia Lindsay, Sarah Orman, Mary Ferrier, Hattie D. Box, Elsie Cantrelle, Margaret Bostick and others.

On April 2 an all American program took place in the College.

**Baltimore, Md.** (See letter on another page.)

**Boston, Mass.** See letter on another page.)

**Charlotte, N. C.**—James Westley White, well known baritone and teacher, is having a very successful season in the south this winter, aside from acting as head of the music department of Guilford College at Greensboro, N. C. He is filling many concert engagements in Virginia and the Carolinas.

**Chicago, Ill.** (See letter on another page.)

**Cleveland, Ohio.** (See letter on another page.)

**Columbia, Mo.** (See letter on another page.)

**Columbus, Ohio.**—The Women's Music Club presented Kathryn Meisle, contralto, and Paul Kochanski, violinist. Both were newcomers in the annals of Columbus music but were very enthusiastically acclaimed.

On March 12 The Women's Music Club presented Alexander Brailowsky, pianist, and Queena Mario, soprano. This proved to be one of the high lights of the season.

On March 10, after an absence of four years from Columbus, Freda Hempel, coloratura soprano, returned and gave an evening of song. Mme. Hempel's first part of the program was devoted to singing the songs that Jenny Lind sang when she appeared in Columbus in 1851. Mme. Hempel was attired in an exact copy of Jenny Lind's favorite gown and her assisting artists were also garbed in the manner of that period. The last half of the program was modern and at the end several encores had to be added to appease the audience. Mme. Hempel was admirably assisted by Louis P. Fritze, flutist, and Erno Balough, pianist. Mme. Hempel was fluted by Joseph O'Leary, Columbus impresario, who has brought to Columbus other sterling artists such as, Mme. Schumann-Heink, Leginska and Ponselle.

M. T. R.

**Danbury, Conn.**—A delightful musical afternoon was recently enjoyed in the ballroom of the Hotel Green when Mrs. George L. Taylor, Jr., presented two of her artist pupils—Jeannette O'Brien and Marion Durkin, sopranos—to an audience of 200 invited guests. Tea was poured by Mrs. Dennis Durkin of Danbury and Mrs. Albert Eccles of Bridgeport. Mrs. George E. Allingham was the able accompanist.

Rossini's Stabat Mater was the work chosen for the March Musical Service at the Methodist Church, Anna Laura Smith, organist, and choir director. Mrs. Charles Wade Walker, soprano, of Ridgefield; Mrs. George L. Taylor, Jr., contralto; Charles Wade Walker, tenor; Frederick Woodford, New Milford, bass, carried the solo parts.

Jessie Wharmby, violinist, was soloist at the second Lenten recital at St. James' Episcopal Church, William Earl Weldon, organist and choir master.

The Harmonic Club, directed by Jennie Cree-Gregory, recently broadcasted a program of songs.

Percy Grainger was the artist presented by the Afternoon Musical Society for its annual subscription concert at Concordia Hall. Mr. Grainger gave great pleasure to his audience.

At the annual linen tea at the Hotel Green given by the Danbury Hospital Auxiliary, William J. Connors was in charge of the program. Monica Bates, soprano; Mitchell Kelly, tenor, and Louis Serre, baritone, were the soloists, assisted by a string trio. Mr. Connors was the accompanist of the afternoon.

Marion Knapp, cellist, gave several numbers at the third Lenten recital at St. James' Episcopal Church.

Marion Durkin, soprano; Mrs. George L. Taylor, Jr., contralto; Charles Murphy, tenor, gave a program of Irish airs on St. Patrick's Day at St. Joseph's Church, under the direction of Mrs. W. D. Lane, organist.

At the annual Ladies' Night of the Concordia Society there was a fine musical program. Jeannette O'Brien, Marion Durkin, Marie O'Connor, sopranos; Mrs. George L. Taylor, Jr., contralto, and Joseph McMahon, tenor, were soloists, accompanied by Mrs. George E. Allingham and William J. Connors. George Bahnert, cellist, Mrs. Heinz, accompanist, completed the program.

Agda Soderberg, soprano, and Frederick Woodford, baritone, were soloists for Gounod's Gallia recently at the Methodist Church, under the direction of Anna Laura Smith.

The Musical Research Club of Bridgeport were guests of the Afternoon Musical Society, March 18, at the home of Mrs. W. E. Mallory.

Mrs. George L. Taylor, Jr., contralto, was soloist at St. James' Lenten recital, giving Dudley Buck's Salve Regina.

—E. T.

**Dayton, Ohio.**—After an absence of several years, the Philadelphia Symphony Orchestra, Leopold Stokowski, conducting, appeared in Memorial Hall, February 23. The concert was of the usual high standard presented by this superb company of musicians. The soloist was Lester Donahue who played the Rachmaninoff C minor concerto on a piano equipped with the recent invention of John Hays Hammond, Jr. This was the third concert of the symphony course.

The Russian Symphonic Choir gave its second concert here this season in Memorial Hall, March 2. Basile Kibalschik conducted this excellent body of singers. Their work throughout was of a very high order. The concert was under the local direction of A. F. Thiele.

The Civic Music League presented the de Reszke Singers, assisted by Mildred Dilling, harpist, at their fifth concert in Memorial Hall, March 11. The concert was one of the most pleasing of the season.

The final concert of the Civic Music League Course was a joint recital by Richard Bonelli, baritone, and Katherine Meisle, contralto. This concert was in Memorial Hall, March 18. Both artists were warmly received. Simon Alberti did excellent work as accompanist.—M. C.

**Detroit, Mich.** (See letter on another page.)

**Indianapolis, Ind.** (See letter on another page.)

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Memphis, Tenn.** (See letter on another page.)

**Montreal, Can.** (See letter on another page.)

**New Haven, Conn.** (See letter on another page.)

**Portland, Ore.** (See Music on the Pacific Slope.)

**Reading, Pa.** (See letter on another page.)

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**San Antonio, Tex.** (See letter on another page.)

**Toledo, Ohio.** (See letter on another page.)

**Washington, D. C.** (See letter on another page.)

**Yonkers, N. Y.**—The High School Glee Clubs and the High School Orchestra, under the direction of F. A. Witte, combined in an interesting program in the Nathaniel Hawthorne High School Auditorium on March 18. Student conductors drew much favorable comment. The choral numbers, as usual, were all from memory.

## Estelle Liebbling's Studio Notes

Joan Ruth has been engaged as leading coloratura for the Cincinnati Summer Opera Company. Devora Nadworney, on the conclusion of her season with the Chicago Civic Opera Company, sang for one week at Daytona Beach with the Maurice Frank New York Civic Opera Company. Anne Yago joined Maurice Frank's company at Savannah and is singing Azucena and Amneris. Olive Hutchinson has been engaged for thirteen weeks by John Murray Anderson to sing Sweet Bird, of Handel, with a special cadenza written for her by Estelle Liebbling. Beatrice Belkin, coloratura soprano, has been engaged by William R. Chapman for a tour of Maine, from May 9 to June 4.

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## Zerffi Lectures in Washington, D. C.

WASHINGTON, D. C.—On April 7 William A. C. Zerffi, vocal teacher of New York City, gave a lecture entitled Fact and Folly in the World of Song in the auditorium of the United States National Museum here. Edna Bishop Daniel, under whose auspices the lecture was given, in introducing Mr. Zerffi said: "As vocalists of Washington we are particularly favored in our speaker tonight; for he is the foremost authority upon the vocal subject. Not only is he a musician and a vocal artist, but he is a deep scientist who has penetrated the vocal subject to its finest roots in nature through anatomy, physiology and physics, and has made these sciences practical in their application in voice production." The lecture was attended by many of Washington's prominent musicians who manifested a keen interest in the subject as Mr. Zerffi presented it.

Mr. Zerffi gave a comprehensive outline of the history of singing, beginning with the time of the first production of opera, tracing out the causes of the existing confusion in the world of song and showed, with logical consistency, the fallacy of the generally accepted belief that the early masters were in possession of accurate knowledge of the process which make singing possible, saying that they were forced to rely solely upon knowledge derived from the sensations experienced when singing. Their conclusions have been handed down to later generations as facts, and

sanctioned by their antiquity have constituted an almost impenetrable bulwark against any real advances towards a solution of the singing problem. Not until Garcia in 1854 had succeeded in observing the vocal cords in action was a really scientific conception of the voice possible. However, due to lack of satisfactory equipment Garcia's experiments were only partially satisfactory and the weight of existing prejudice was great enough to successfully banish the laryngoscope with its latent possibilities from the vocal teaching field.

Mr. Zerffi then gave a description of the vocal organ and its related parts in which he was aided by the use of a chart and large working model of the larynx. In this he was careful to emphasize that a thorough comprehension of the singing voice could not be obtained by a consideration of isolated factors concerned in the production of the voice, but that the subject must be studied as a whole. He dwelt upon the dangers of relying solely upon the ear, saying that the ear, unless aided by an understanding of the functioning of the vocal organ, was not an infallible guide as many musicians believe. He described some of the vocal methods in current use and deplored the prevalent concentration upon the subject of the breath to the exclusion of almost everything else. In discussing the necessary equipment of a vocal teacher, he stated his belief that it was absolutely necessary for a teacher to be able to sing, not for purposes of demonstrations, but because the actual experience of singing could not be gained in any other way. Further, that a teacher should be familiar with the construction and function of the vocal organ and have at least an elementary knowledge of physics as related to sound. That musician-ship was a prime factor he felt should be self-evident. He spoke of the general belief that knowledge of the vocal process led to self-consciousness as being not justified by the actual facts and classed it as dangerous and misleading fallacy. He deplored the mis-use and abuse of endorsements, giving facts to show that they are merely used for commercial purposes and that the vocal profession would be aided if great singers were less ready to allow their names to be used for this purpose.

At the close of the lecture Mr. Zerffi declared himself ready to answer such questions as the audience felt inclined to ask and this resulted in lively and interesting discussion. In fact the audience was so loath to depart that Mr. Zerffi was surrounded by eager questioners until a stern management indicated that the closing hour for the museum had long been passed.

## Wichita, Kan., Notes

WICHITA, KAN.—Two Symphony Orchestras played in concerts recently—both in Wichita High School Auditorium. The Kansas City Little Symphony, under the leadership of N. De Rubertis, appeared in two concerts, March 16, and Rudolph Ganz's St. Louis Symphony Orchestra in a matinee program, March 19. The afternoon program of the Little Symphony was primarily for students of the high and intermediate schools. It included such well known numbers as overture to Mignon, Thomas; Toy Symphony, Haydn, and Dance of the Hours, Ponchielli. The evening concert, featuring Mrs. Sam Roberts, Kansas City pianist, as soloist, was well performed to an appreciative audience. She played the Spanish Rhapsody by Liszt and was assisted by the orchestra. Other numbers on the program were: over-

ture Le Roi d'Ys, Lalo; symphony No. 4 (Italian) op. 90, Mendelssohn; The Convent of St. Damien, Pierre; March Esossaise, Debussy, and Caprice Espagnole, op. 34, Rimsky-Korsakoff. The evening appearance was under the auspices of a group of Wichita musicians, headed by Otto Fischer.

The matinee program of the St. Louis Symphony Orchestra was under the management of Ruth Evelyn Brown, supervisor of music in Wichita public schools. The orchestra played a light but delightful program to 2,000 elementary school pupils. Incidentally the Mignon overture was played by them too. Other numbers were March Militaire, Schubert; Blue Danube waltz, Strauss; Moszkowsky's Malaguena and Flight of the Bumble Bee and Song of India by Rimsky-Korsakoff. An educational feature on the program was demonstrations of orchestral instruments by Mr. Ganz and various players in his orchestra. Shepherd's Hey by Grainger was then played to show the children how all the instruments could play at once.

C. E. S.

## Antoinette Halstead in Palm Beach

Antoinette Halstead, who has been visiting in Palm Beach, sang one Sunday morning at the Poinciana Chapel, when a local paper commented as follows:

"A finer contralto voice has probably never been heard in Palm Beach. Miss Halstead's lower register is rich and full and of exceptionally fine timbre and her upper notes have a lovely, clear flutelike quality. The richness and mellowness of her voice, from its highest range to its lowest note, struck us forcibly. Her technic is excellent and her delivery unusually pleasing. We believe that even were Miss



ANTOINETTE HALSTEAD  
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Halstead not equipped with so fine a voice, as she actually has, she still would please.

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"When she sang I'll Go Where You Want Me to Go, Dear Lord, we saw two tears form in the eyes and trickle down the face of one of her hearers. It is a great treat to hear so fine an artist. After the service, Miss Halstead received the congratulations of Louise Homer herself."

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